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18-135MM LENSNIKON
COOLPIX P900SAMSUNG
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ISSUE 4 | VOLUME 11 | JULY 2015

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There is no greater enjoyment in photography than shooting pictures of exciting locales and then marveling at the end results you get. Landscape photography is one of the most satisfying aspects of photography. It also satisfies your urge to travel and explore.

To enjoy landscape photography, you need not have the best of equipment. A good quality travel zoom compact will also give very acceptable results. However, for the ultimate in quality, we would recommend you opt for a D-SLR or a mirrorless camera. It is widely assumed that most landscape photography only involves wide-angle lenses; however, you will be surprised at the number of times you need to pick up a telephoto to isolate a particular subject. A macro to magnify subjects that are difficult to appreciate with a pure naked eye could also come in useful.

H. S. Billimoria

HERE'S WHAT MAKES US #1

WE ARE GLUED TO THE GLOBAL IMAGING INDUSTRY

Our team is updated with all the benchmarks and road blocks that the field of photography and imaging across the globe experiences. This helps us record the changes in the global perspective, thus making us the first to predict which products will be a rage in the Indian markets.

WE'RE IMPARTIAL

Loyalty towards our readers is a given, and their best interests are always on our mind. Every verdict is honest and not influenced by advertisers or personal favorites. So when we say a product is a 'BEST BUY', then, it is just that!

OUR TESTS ARE CONDUCTED BY EXPERTS

All equipment go through a series of tests at the hands of our experts. Our reviewers are experts in the field of photography across the country and have many years of experience. That gives us the foresight to distinguish between a passing trend and a big change in the field of photography and imaging. And finally, our reviews are not extended to just fill up the pages!

WE ARE HERE TO HELP YOU

There is no debate on why we are here. Our sole goal is to provide you options and better your judgement in product purchase while, sharing tips and tricks to improve your images. Our biggest joy is in building a bridge between you and your perfect picture!

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Photographer: Rajen Nandwana

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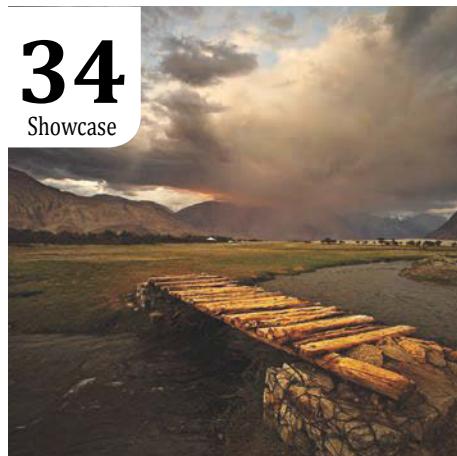
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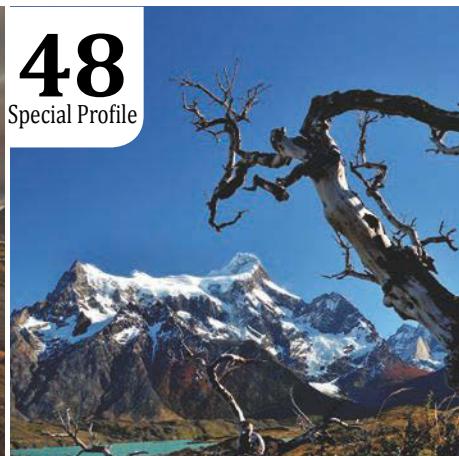
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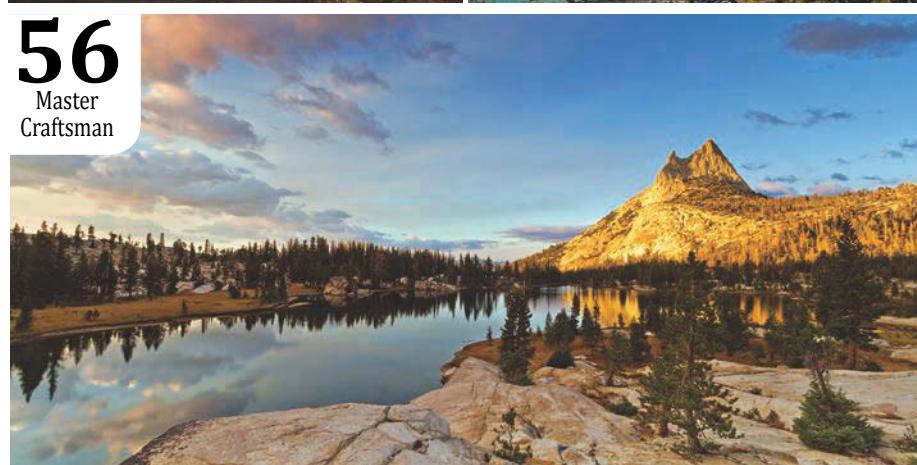
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Just a moment!

Readers can find the updated Buyer's Guide, log on <http://smartphotography.in/news/monthly-special>

Smart Photography thanks the readers who participate in the *Picture of the Month* contest. We would like to bring to your attention a few changes in the rules for submission. From now on, you may send in your images with the longer side measuring atleast 17 inches. Please note that the images have to be horizontal. This permits readers to submit panoramic shots, which was not possible with the current size of 17 x 11 inches.

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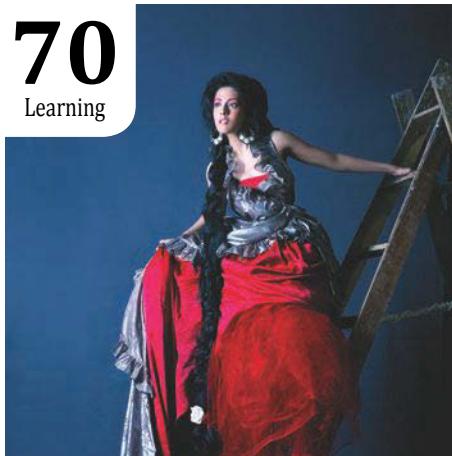
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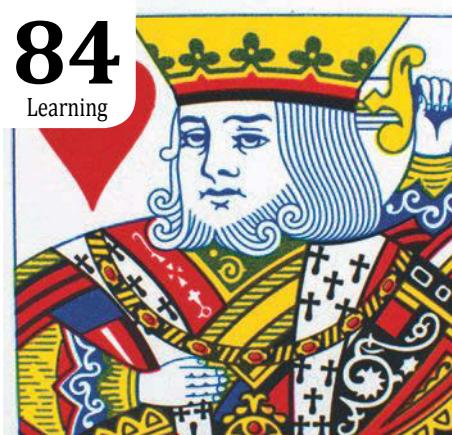
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Perspective

To,
Dear Sir,

I really liked the 'Showcase' pictures titled 'Innocence with style' in the last issue of Smart Photography (June 2015). The photographs of children are so simple. Photographs under the title 'Feminine Shades' were quite artistic and beautiful. If I were to choose between these photographs, it would definitely be the ones with children in them.

You also covered Wimbledon's ban on selfie sticks. I do agree that they "hamper spectators' enjoyment and also because of the nuisance that is caused by them." I feel that people who are addicted to selfies are not too confident.

Yours faithfully,
Mahesh Kumar

Understanding

To,
The Editor,

I am a budding fashion photographer and the last issue of Smart Photography (June 2015) was a treasure trove of knowledge for me. It sharpened my basics and particularly, the article, ' Choosing Appropriate Backgrounds' by Dilip Yande was quite an insightful article. Please continue with the great work.

Thanking you,
S. Sheth

Recognition

To,
Dear Sir,

Your article on the least-used camera features in the June issue of Smart Photography was a wonderful read. Due to all the information, awareness of my camera's functions has increased. I can experiment now and improve my photography skills. Hoping to learn more from Smart Photography.

Thanking you,
S. Prajapati

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Snippets

CIPA (Camera & Imaging Products Association) elected Olympus Corporation's Hiroyuki Sasa as President at its annual conference held on May 26. He replaced Tsuneji Uchida from Canon Inc. Hitoshi Nakayama from Casio Computer Company was chosen as Vice President replacing Kazuto Yamaki from Sigma Corporation for a two year term.

Nikon issued an apology for a delay in the production of Coolpix P900. This camera has an optical zoom of 83X (24mm-2000mm equivalent in 35mm format). The camera has been out of stock on almost every online retailer's portal in the United States including B&H Video Photo and Amazon.com.

Sony Corporation announced that it will release its 35mm interchangeable lens with E-mount on June 26. The 'Distagon T* 35mm f/1.4 ZA SEL35F14Z' will be priced at 220,000 yen. The new lens is for 35mm full-frame A series mirrorless cameras. The autofocus sound is reduced due to the direct drive SSM (Super Sonicwave Motor).

Cosina will take the wrap of its 35 mm full-frame lens, the Carl Zeiss Distagon T* f/1.4/35mm ZM. The lens was first introduced at Photokina 2014 for the Japanese market, priced at 2,18,000 yen. The lens will be available in a black and silver finish. It is constructed with 10 elements in 7 groups including aspherical elements. A floating system has been used to make the lens compact.

Canon to revive EF 50mm f/1.8 STM

Canon Inc. will renew its (25-year long selling) standard interchangeable lens, the 'EF 50mm f/1.8 STM', which is based on the EF 50mm f/1.8 II. The latter is still selling about 70,000 units per month. The lens is constructed with 6 elements in 5 groups. A seven blade circular diaphragm has been employed for a good bokeh in comparison to the 5-blade diaphragm in the earlier model. The autofocus motor employs a gear type stepping motor that reduces sound. Due to the full-time manual focusing system, the user need not switch from autofocus to manual focus. The maximum magnification is 0.21x and the closest shooting distance is 35 cm. Its suggested retail price is 19,500 yen.



Olympus launches M.Zuiko Digital ED 7-14mm f/2.8 PRO

Olympus Corp. has announced the release of M.Zuiko Digital ED 7-14mm f/2.8 PRO. It is a large aperture ultra-wide-angle zoom lens for Micro Four Thirds interchangeable lens cameras. The lens is perfect for photographing night scenes, stars and constellations as well as landscape and indoor settings.

The lens is constructed with 14 elements in 11 groups including 2 EDA elements, a DSA lens, an aspherical lens, 3 super ED lenses, an ED

lens and 2 HR lenses. These help in realising correct colour aberration and curvature of field. The zero coating helps in reducing flare. The closest shooting distance is 20cm, allowing photography up to about 7.5 cm from the tip of the lens. The lens is dust and water resistant. It will be available from June 2015 at a suggested retail price of 170,000 yen. It will include a lens cap, rear cap, case, camera bag, underwater lens port, waterproof port adapter etc.

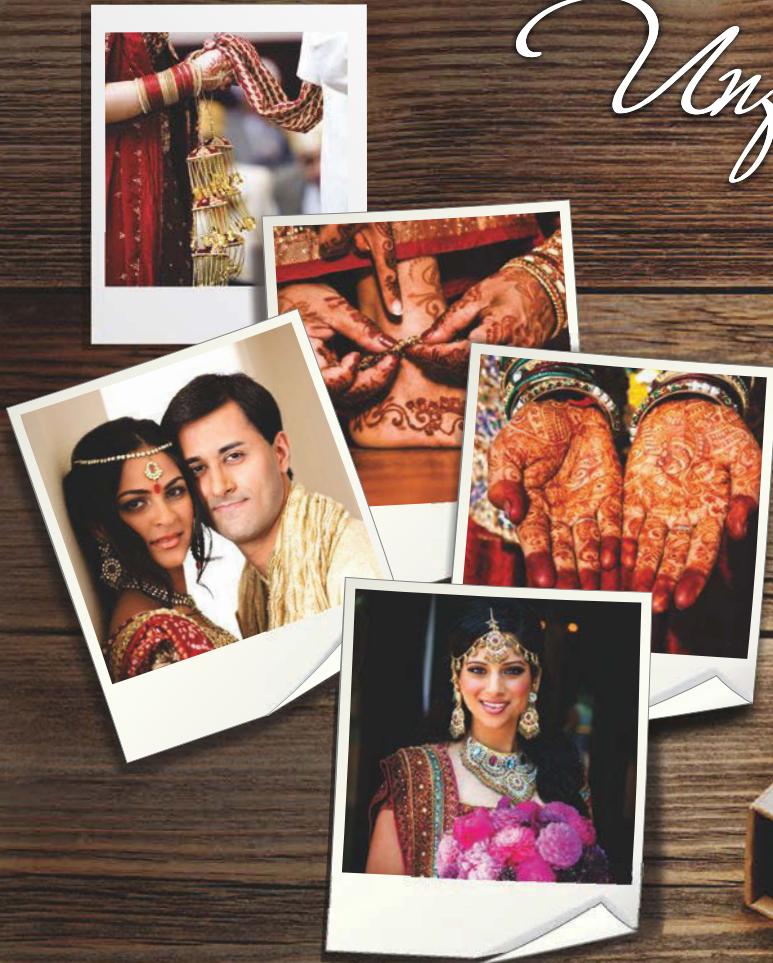




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Mont Blanc panorama announced as the world's largest photograph

A new record for the world's largest photo has been set by photographer, Filippo Blengini and his team. They have published a 365 gigapixel panoramic photograph of the world's 11th tallest mountain—Europe's Mont Blanc.

The mountain has been shot in its entirety. The photographers put

in about 35 hours of continuous shooting to photograph the 75,000 images that form this magnificent portrait.

The five member team had to live in extreme conditions enduring temperatures up to -10°C at an altitude of 3500 metres (11,500 feet). They used a Canon EF

400mm f/2.8 II IS, Canon 70D D-SLR and a Canon Extender 2X III on a special robotic mount. Images were captured in every direction for the above mentioned duration. Post-processing the images took about two months and the astonishing results are there for everyone to see.

Olympus debuts M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO

Olympus Corp. will introduce an ultra large aperture f/1.8 fisheye lens, which conforms to the Micro Four Thirds Standard. The M.Zuiko Digital ED 8mm f/1.8 Fisheye PRO is constructed with 17 elements in 15 groups including an

aspherical element, 3 super ED lenses, 2 ED lenses, a super HR lens and 2 HR lenses. Reduction of chromatic aberration, colour abberation and closest shooting distance of 12 cm are some of the features of this lens. Its suggested retail price is 135,000 yen.



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Fujifilm launches mirrorless 'X-T10'

Fujifilm Corp. has released a new mirrorless interchangeable lens camera, 'X-T10', which is based on the 'X-T1'. It is compact and lightweight. Just like the X-T1, this camera is able to provide high image quality due to the presence of APS-C size 16-MP X-Trans CMOS II sensor. To reduce the size and weight, the camera does not have a shutter speed dial, anti-dust and anti-splash features. The EVF has been changed to show images at 0.62x with a time lag of 0.05 secs. What is also new

in the camera is an auto-mode switch lever for ease of use. The camera body is available in black and silver. The camera will be made available with a lens kit, which will contain the XF 18-55mm f/2.8-4 R LM OIS. The camera is expected to be priced at 96,600 yen whereas the lens kit will be priced at 129,000 yen. It will be available for sale from June 26.



Cosina offers Nokton 10.5mm f/0.95

Cosina Co. has announced that it will debut its ultra large wide-angle lens, 'Nokton 10.5mm f/0.95' for Micro Four Thirds cameras in June. The lens is constructed with 13 elements in 10 groups including two aspherical elements. Its 35mm equivalent focal length is 21mm. Its close shooting distance is 17 cm. The suggested price of this lens is 148,000 yen. The lens will be available for purchase from June 12. The company has also announced a price hike for its clip-on-exposure meter (known as the 'V-Meter II') by 9000 yen to 33,800 yen. This meter is attached to the accessory shoe of the camera.



Sony launches Cyber-shot DSC-HX90V and DSCWX500

Sony Corp. has stated that it will release a new compact digital camera, the Cyber-shot DSC-HX90V, which is packed with an optical zoom lens of 30x and built-in EVF. It will also launch DSCWX500 without the EVF function. Both the cameras use Carl Zeiss Vario Sony T* 24-720mm equivalent zoom lens. They also have a back illuminated CMOS image sensor in 1/2.3-inch size and 18.2 megapixel resolution. HX90V and WX500 will be made available for purchase at prices of \$430 and \$330 respectively.

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Your eyeball view.
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Canon shines at the Camera Grand Prix Japan 2015

Canon EOS 7D Mark II was awarded the Grand Prix winner—‘The Best Camera’—by the Camera Journal Press Club, Japan. Canon’s interchangeable lens, the EF 11-24mm f/4L USM was announced as the ‘Best Lens’. The EOS 7D Mark II was also named as the ‘Best Camera You Choose’, voted by readers of camera magazines and

web followers. After the three prizes were given, members of the Camera Journal Press Club voted for the best cameras (excluding the Grand Prix-winning model) in terms of popularity and advanced features. The following products were selected:

Olympus OM-D E-M5 Mark II, Panasonic DMC-CM1 and Lytro’s Lytro Illum.

The photo products marketed in Japan during the past one year were screened by 53 members of the selecting committee. It consisted of the members of CJPC, editor in chief or representatives of member journals, consigned selecting members and TIPA (The Technical Image Press Association).

Emaho Foundation to honour emerging photographers

Based out of India, Emaho Foundation has decided to honour an emerging photographer from Asia. He or she will be given a grant of US\$5000 along with opportunities to feature his or her work on an international platform.

The photographer will be selected on the basis of his or her photographic brilliance, viewpoint, engagement of the subject matter and the desire to establish a presence globally. The judging panel will comprise of renowned photography experts like:

Christian Caujolle: Founder of Agence VU, (France)

Kira Pollack: Director of Photography at Time Magazine, (USA)

Manik Katyal: Founder and Editor-in-Chief of Emaho Magazine, (India)

Naoko Ohta: President and CEO of Klee, Inc. (Japan)

Newsha Tavakolian: Award Winning Documentary Photographer, (Iran)

For more information, visit www.emahofoundation.in

PhaseOne releases PhaseOne XF Camera System

PhaseOne has unveiled the PhaseOne medium-format XF camera. Its sensor is 2.5 times that of 35mm format. The XF utilises its original AF technology, HAP-1 (Honeybee Autofocus Platform) and has a built-in Profoto wireless flash trigger. Its digital back is compatible with IQ3 80MP, IQ3 60MP and IQ3 50MP models. The camera features 16-bit colour and 14-step dynamic range. The camera's price will be announced soon by DNP Photo Imaging.

Two models of Schneider Kreuznach lenses have been designed by the



company. These are the 20mm LS f/4.0 Macro and 35mm LS f/3.5.

Both the lenses offer enough resolution to match 100 MP imaging sensors. The XF camera system supports 20 models of high resolution lenses and nearly 60 models of existing lenses.

Yongnuo to produce lenses for Nikon and Canon cameras

Peta Pixel's Michael Archandault has stated that the Chinese company, Yongnuo will produce lenses for Canon and Nikon Cameras. Recently, the company had featured the YN 35mm f/2 lens for Canon EF mount systems at \$120. It is a fixed

focal length lens that supports full-frame and APS-C format camera systems. The lens has seven aperture blades and its minimum focusing distance is 0.25m. The lens can focus through a manual focus ring or the camera's built-in autofocus system.

Panasonic posts profit of 179.4 billion yen

Panasonic Corp. announced a 49% gain for fiscal year 2014/15. Profit in operation increased by 25% to 381.9 billion yen on sales of 7.71 trillion yen, a 0.3% drop. The company has shrunk the TV and cellphone business and shifted its

weight to housing and automobile-related businesses. The company plans to spend 1 trillion yen on strategic investment, targeting a sales of 10 trillion yen by March 2019, its 100th anniversary. For the product segments, the company

targets annual sales of 2.1 trillion yen for automobiles, 2.3 trillion yen for home appliance business and 2 trillion yen for its eco solution business, which handles housing materials, eco-friendly lighting and solar-panels to generate electricity.

Canon moves up in its ranking

Canon Inc. launched a third version of its mirrorless camera, 'EOS M3' in March 2015. It has been well received by photography enthusiasts, which has given Canon, the second position in the market share. Earlier, Canon was positioned at the fourth

position with a market share of about 11%. But, with this new model, Canon has changed the product concept. The emphasis is image quality, better operability and photographers, who have stepped up from using smartphones for taking pictures.

The M3's autofocusing speed is about 3.8 times faster than that of the previous model. Aperture and the shutter speed can adjusted with the help of two dials each. Another dial has been included for adjusting the exposure level.

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Olympus Corp. records heavy losses for fiscal 2014/15

Olympus Corp. noted a loss of 8.73 billion yen for the fiscal year that ended in March 2015. The company incurred expenses worth 53.9 billion yen. The sales of the imaging business declined by 12.9% to 83825 billion yen and posted a loss of 13.870 billion yen. The company made an investment to develop B2B operations. It further cited reasons such as shrinking market for compact

digital cameras and a weaker yen for production overseas. In Q4, it could not fulfill the target sales units for mirrorless cameras. In the entire year, a decline by 52% to 19.6 billion yen was noted for compact models, 16% for mirrorless models and 14.8 billion yen for other items. The total sales of digital cameras within Japan went down by 14% to 22.3 billion yen. In the markets outside Japan, it declined by 19% to 47 billion yen.

The company expects increased sales and profit for the current fiscal year to March 2016. This has been attributed to the favourable performance of the medical business. An increase by 5.9% to 810 billion yen has been estimated and profit in operation will rise by 9.9% to 100 billion yen. A net profit of 56 billion yen has been estimated.

Nikon records decreased sales and profits

Nikon Corp. has stated that its net sales have decreased by 12.5% to 857.7 billion yen. Operational profits dipped by 77.7% to 7.319 billion yen. The net profit sank by 26.2% to 28.223 billion yen for the fiscal year 2014/15. The company has begun a structural reform in order to re-build its business portfolio. The idea is to transform into a business model capable of realising sustained growth based on the three year medium term management plan introduced in June 2014.

When it comes to the performance of the imaging products business, digital cameras and interchangeable lens types were stronger for D750 and D810. As a result of foregoing and despite a downturn in the market, net sales decreased by 14.5% to 586 billion yen and operating profit by 11.8% to 56.69 billion yen.

For the fiscal year ending March 2016, the company estimates a net sales of 860 billion yen along

with an operating profit of 30 billion yen and a net income of 20 billion yen. 4.25 million units of interchangeable lens cameras will be produced; 8% less than the previous year. 6.1 million units of interchangeable lens will be produced; 9% less than the previous year. The sale of compact cameras will drop by nearly 20%. Due to this, operating profit of the imaging division will decline by 33% to 38 billion yen.

2.3 million digital cameras shipped in Q1 2015

Taiwanese original-design manufacturers (ODM) shipped a total of 2.3 million digital cameras in the

first quarter of 2015, down by 42.4% from the same quarter of 2014 and down by 13.6% on the year-to-year.

Shipment to clients	ODM Production
Nikon- 45.9%	Ability Enterprises-71.7%
Sony-17.6%	Altek-22.2%
Fujifilm-13%	Foxconn-3.9%
Casio-8.8%	Asia Optical-2.2%
Olympus-3.9%	TOTAL-100%
Panasonic-2.9%	Samsung-2.4%
TOTAL-100%	

Source: Industry Data

Fuji Xerox expects improved revenues

Fuji Xerox has announced that it is estimating a revenue of US\$6 billion from its managed printing business in the Asia Pacific region by the end of 2016. Masashi Sakamoto, President, has said that the company is looking to expand its next generation managed print service business. This might help businesses reduce the usage of their printers and the volume of printing through outsourced printing services.

Nikon India appoints new Managing Director

Nikon India, subsidiary of Nikon Corporation Tokyo has appointed Kazuo Ninomiya as the Managing Director with effect from 15th June, 2015. Kazuo Ninomiya, former General Manager, International Planning Division of Nikon Singapore has taken over the roles and responsibilities from Hiroshi Takashina, who will now be managing Nikon's China business operations.

Having played a significant role in his 7 years with Nikon India, Hiroshi Takashina said, "I joined Nikon India in 2008 and it has been an incredible journey for me. With Nikon, I have had the opportunity to build and work with an excellent team that supported me overcome numerous business challenges and in recording massive growth for Nikon in India. With our constant efforts, we achieved the no.1 position among imaging players in India. I am truly thrilled to have been a part of Nikon's success story in India. Kazuo Ninomiya brings extraordinary leadership skills on the table. I wish him the very best and I am absolutely confident that he will continue adding



more feathers to the story."

Commenting on his appointment, Kazuo Ninomiya said, "India as a country, has always presented a lot of potential for the imaging industry, which has contributed to Nikon's exceptional growth as the leader. I am deeply honoured to have this opportunity to lead Nikon India's

business operations and look forward to expanding the strong footprint that we have built under Mr. Takashina's leadership."

Nikon India has already established its leadership in the camera market and under Ninomiya's management, the company aims at achieving greater heights.

Toreto launches Autopower

Toreto—manufacturer of gadgets, accessories and power solutions—has launched 'Autopower'. This is a car charger with 3000mAh capacity. It also has a black and white LED, which indicates power levels. Its top portion can easily swivel to fit into the configuration of a car's source of power.

It also serves as a power bank. It is compatible with smartphones, tablets and other devices. When it is not



used, it retains a charging power of nearly three months and can be handy in emergencies.

Autopower is available at a price of Rs 2,799. It is backed by a one year warranty. On its purchase, one can also avail a free carry case of iPhone 4 and 5 compatible connectors. It can be purchased on e-commerce portals or on www.toreto.co

Canon reveals the highest resolution full-frame D-SLR cameras

Canon India has delighted photography enthusiasts by launching its two new full-frame D-SLR cameras that are known to have the highest resolution—EOS 5DS and EOS 5DSR. With these newly designed models, photographers can make the most of the image quality, which is in the superlative.

These can be used for commercial, studio, landscape and architectural photography. Due to the high resolution, large format printing and cropping does not hamper the image quality. Canon has also launched a cam-motor driven mirror mechanism to minimise mirror vibrations that lead to image shake.

The company has also released a compact and lightweight XC10 4K Professional Camcorder. Its design helps in 4K/Full HD video shooting and 12 MP digital still photography. The XC10's 4K imaging system includes a 10x wide-angle zoom lens with a 2x digital tele-converter and optical image stabilization. Employing a special compact optical system, the lens offers a 27.3-273mm



zoom for movies and 24.1-241mm for stills.

Andrew Koh, Senior Director, Image Communications Products Group, Canon India commented, "Rapid innovation is key to success in digital imaging industry and the launch of the EOS 5DS and EOS 5DSR cameras reassures our loyalists' trust in the brand, that is always ready to push beyond technology limits. Market insight and strong R&D enabled us

to develop many new technologies for the sensor to be used in the EOS 5DS and EOS 5DSR bodies. These products truly meet the demand for high-pixel and high resolution, with no compromise on image quality. The cutting-edge technology and exclusivity in products make Canon EOS series so successful. We are confident about the response for the new range and wish to consolidate our position as pioneers in the imaging space."

iBall releases mSLR Cobalt4

iBall has launched iBall mSLR Cobalt4 which also comes with four detachable mSLR lenses. These include a zoom lens

with 8x zoom, a fisheye lens with a 175-180 degree viewing angle, a macro lens with 10x magnification



with minimum object distance of 10-15mm and a wide-angle lens with a 130-degree viewing angle. It is also packed with an octa core processor along with 1GB of RAM and has a 5 inch IPS QHD display.

Powered by Android 4.4, the phone supports 15 regional languages. It also sports an 8 MP camera on the rear with dual LED flash. To ensure that users get the perfect selfie, the phone has a 3.2 MP front camera with a soft LED flash.

Commenting on the launch of mSLR Cobalt4, Director, Sandeep

Parasrampuria says, "We are very excited with our newest launch which redefines smartphones. With mSLR Cobalt4 the users shall be mesmerised using a smartphone camera with detachable lenses. The multiple options of the lens shall change the way photographs are captured on the smartphones! It's heartening that we are the first in India to launch a product with this technology."

mSLR Cobalt4 also comes with a free cleaning cloth and a pouch for the lenses. The smartphone will be made available for purchase at a price of Rs.8,499.

Nikon India donates for literacy

Nikon India, subsidiary of Nikon Corporation Tokyo, continues to extend its support to the cause of promoting literacy in India. Recently, the company donated benches and mathematics kits among the East Delhi Municipal Corporation students to enrich their learning experience.

This has been Nikon's second initiative in the year to create an impact to the cause of education. They have donated 790 benches for students belonging to the age group of 4 to 6 years and 500 mathematics kits for students from the age group of 7 to 8 years. In the first phase of this initiative, Nikon India had donated a school bus specifically for children, who did not have safe and secure means of attending school.

At the occasion, Hiroshi Takashina, Managing Director, Nikon India Pvt. Ltd. said, "With today's contribution, we are pleased to continue assisting students with educational mathematics kits & school benches to promote



literacy in the society as a leg towards development of the country. Nikon believes that education is very important in nurturing the next generation and future leaders. I am glad that we are extending our support to the elementary schools in India."

Sajjan Kumar, Vice President, Imaging Division, Nikon India Pvt. Ltd. added,

"Education is the building block of every society and today's initiative is a step towards improving the quality of lives of people in the society in which we function. This endeavour is a testament of our commitment of giving back to the society while integrating long-term economic, environmental, and social aspects of our business strategy with the society."



Sony M4 Aqua releases in India

Sony Corporation launched the Sony M4 Aqua—another addition to its Xperia lineup—in New Delhi at Rs. 24,990. Early this year, the phone had made its debut at the Mobile World Congress. Known to be Sony's first octa-core smartphone equipped with a Qualcomm

Snapdragon 615 processor, it has nearly 2 days of battery backup.

With this phone, clicking a selfie becomes an easy task. Its front 5 MP selfie camera's wide-angle lens can cover up to 88 degrees field of view. Its 13 MP rear camera is powered by Sony's Exmor RS mobile sensor. It offers an aperture of f/2, while the M-4's sensitivity can go as high as 3200.

Its waterproof design ensures that sudden splashes of water or submersion keep the phone protected. It comes with IP 65/ 68 known to be the highest Ingress Protection rating in the smartphone category.

Honor ties up with Sangeetha Mobile

Honor, an independent smartphone brand under Huawei Terminals, has made its foray into the Indian retail market through an association with Sangeetha Mobile. The latter is a mobile phone retailing chain in South India. With this deal, Honor will further strengthen its presence in India and this deal might be the catalyst that Honor needs for making 10x sales in 2015. In the past, with its online partner Flipkart, Honor had gained a substantial number of customers. This tie-up with Sangeetha Mobile will be established with the sale of the smartphone, 'Honor Holly'. It will be priced at Rs.7,999. 320 stores are present across Karnataka, Andhra

Pradesh, Tamil Nadu and Kerala. 60% of the stores are present in Bangalore.

The smartphone will be available for purchase at an inaugural offer of 20% cashback also giving customers a Reliance dongle at an additional rupee.

Commenting on this, Allen Wang, President of Consumer Business Group, Huawei India said, "We are overwhelmed with the response we have received for our Honor smartphones and especially for Honor Holly. To reinforce our commitment towards our customers in India, we have decided to introduce Honor Holly in brick-and-mortar retailer shops

where customers can get a hands-on experience of our smartphone. We are glad to exclusively partner with Sangeetha mobiles as they have a strong presence in southern India."

Commenting on the tie-up, Subhash Chandra, Managing Director, Sangeetha Mobiles Pvt Ltd said, "We look forward to a long lasting association with Honor. With this association, our customers will be able to enjoy privileges of our 41st Anniversary Sale, which presents exciting offers on Honor products. The Happiness Pack covers aspects like liquid and physical damage, theft, extended warranty and pick up and drop service for the Honor devices."

Asus to release a 'selfie' smartphone

Selfie enthusiasts have a reason to rejoice. Asus has taken the wraps off the Zenfone Selfie, which has a 13 MP camera along with LED flashes, both on the rear and the front sides. The latter does not have laser technology. The phone also has a beautification mode that will eliminate blemishes and tone down shadows.

The phone is powered by Android 5.0 and has a 5.5 inch Full HD 1980x1080

display with a pixel density of 403 ppi. The screen is protected from scratches with Corning Gorilla Glass 4 and it also has an anti-fingerprint coating. It is packed with a Qualcomm Snapdragon 615 and 2 GB RAM. The phone will be released globally later in the year along with a 'swing', which is the selfie stick's shorter version.



Nikon India adds local language support

Next time you purchase a Nikon D3200 or any one of the Nikon Coolpix digital cameras, don't be surprised to see different kinds of language options.

The features have been incorporated into new models as well as the ones that were launched last year. Presently, Hindi is available in all the models prescribed with support whereas Marathi, Tamil and Bengali will be added gradually.

Indian printers attend Printex

Kamal Chopra, Chairman for International Affairs at All India Federation of Master Printers (AIFMP) led a delegation of Indian printers to Printex 2015 held from 13th to 15th May in Sydney. This visit was supported by the Ministry of Micro Small and Medium Enterprises. Companies such as Canon and EFI were a part of this event and displayed their products. Printex witnessed a footfall of over 6000 people.

According to Kamal Chopra, the purpose of this visit was to explore the latest innovations and technologies. He said, "Delegates also met machinery dealers, used printing machinery suppliers and the printers of Australia to explore the possibilities of joint collaborations and to assess the opportunities of executing their printing and packaging work on job basis."

Selfies – Boon or Bane?

□ H. S. Billimoria



A selfie refers to a self portrait taken by a photographer with a smartphone or a digital camera held at the end of the selfie stick. In a world looking for novelty and thirsty for new gadgets and gizmos, the selfie stick came in very useful for smartphone manufacturers to carry their marketing pitch to a newer level. The word 'selfie', which essentially was an internet slang word has now entered even the Oxford dictionary.

The selfie stick was actually around for some time. It was the brainchild of Hiroshi Ueda of Minolta Camera Company who invented it in 1980. Minolta thought the selfie stick was a fantastic idea and even patented it but the product was a commercial dud. It was included in the book of 101 useless Japanese inventions.

It was left to Canadian gadget inventor Wayne Fromn who developed the stick further and then started promoting his inventions. Smartphone manufacturers soon took over and made the selfie a craze; the stick is now being

sold at astonishing prices and is a favourite with teenagers especially from the Orient.

The introduction of selfies in photography has not been without problems. The English Lawn Tennis Club which hosts the Wimbledon Tennis Championship has banned visitors from carrying the selfie stick. According to the club, the ban was brought in partly because of the nuisance value of selfie sticks but primarily so that it would not interfere with spectators' enjoyment of the event. The National Gallery in Trafalgar Square, London has also prohibited selfies; so has the Palace of Versailles in Paris, the Colosseum in Rome and the Smithsonian Museum in the US. Football clubs like Tottenham Hotspur have prohibited selfie sticks from their ground. Very recently in May 2015, two tourists in Cremona, Italy damaged a 300 year old Italian statue whilst taking selfies. The tourists are facing criminal charges.

How good are pictures taken with selfies? In spite of advances in optical technology which make lenses work better at short distances, selfie pictures are still largely modest in quality. We, at SP, say use a tripod and your camera's self timer instead. |SP

Macro Delights

As told to
Disha Khemchandani

Lady Bird



Camera: Nikon D90; Lens: 50mm f/1.8
Aperture: f/11; Shutter speed: 1/125sec; ISO: 200



Vimal Joshi

Vimal Joshi is a civil engineer, who works for the irrigation department in Uttarakhand. He bought his first camera- a Canon P & S- to capture each and every moment of his newborn son. Later on, when his interest grew in photography, he purchased a Nikon D 90 D-SLR. He joined an online forum where he shared his photographs and was inspired by photographers like Ashim Dey, Arnab Pritam Das and many more. When it comes to macro photography, he enjoys the look of amazement on viewers' faces when they see his insect photographs. He captures macro movements that evoke a sense of wonder. |**SP**

Camera: Nikon D90; Lens: 35-70mm
Aperture: f/8; Shutter speed: 1/125sec; ISO: 400

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Camera: Nikon D90; Lens: 1.8
Aperture: f/5.6; Shutter speed: 1/200sec; ISO: 250



Dragon Fly

White Cabbage Butterfly (2)



Camera: Nikon D90; Lens: 200mm f/4
Aperture: f/5.6; Shutter speed: 1/320sec; ISO: 200

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THE MINI 6-COLOUR
EPSON SL-D700



Camera: Nikon D90; Lens: 200mm f/4
Aperture: f/5.6; Shutter speed: 1/160sec; ISO: 400

White Cabbage Butterfly



Camera: Nikon D90; Lens: 200mm f/4
Aperture: f/8; Shutter speed: 1/400sec; ISO: 400

Damsel Flies In Love



Picture
of the
Month

Photograph by
Santosh Kumar Jana

PICTURE OF THE MONTH

We are sure that all of you have a few pictures that you think are prize worthy. It happens very often that you don't know where to send the image that could put a feather in your cap. If you have such images (we're sure you have many!), send us ONE such horizontal image. If it qualifies, we shall publish it as a double-spread.

- a. You have to guarantee that the picture was shot by you
- b. If there are people in the picture who can be identified, we'll need a model release
- c. The picture should not have been printed elsewhere (magazine newspaper, or offered to any publication)
- d. Mark the entry as "Picture of the Month" and rename the file using your name
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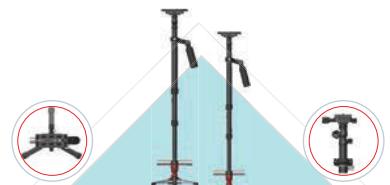
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□ As told to **Disha Khemchandani**



Vikram Franklin

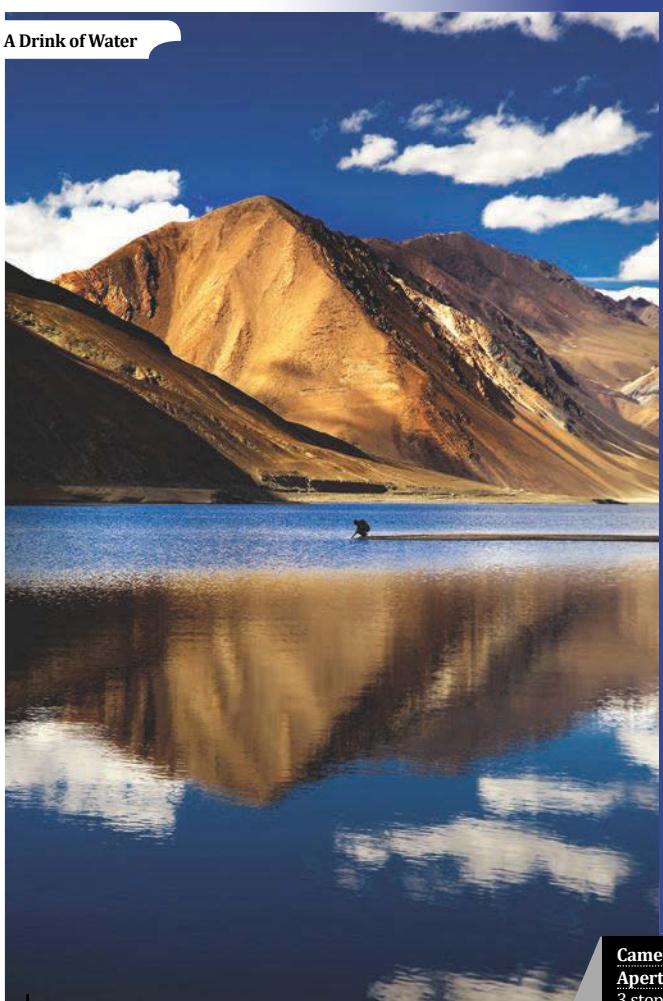
Vikram Franklin's love for photography stemmed from the pictures he saw in magazines like the National Geographic. He began dabbling with photography in the late 90s and some years later,

bought his first camera – an Olympus OM4 with a 50mm lens. However, for a few years, he had to keep this hobby at bay. His 'second' innings began in 2008 when he got his first D-SLR – a Nikon D80.

He started with tabletops, but deep within him was a love for landscape photography. He felt at peace while taking pictures of tranquil habitats with no one around him. Since then, he has been shooting mostly landscapes. He includes people in his pictures either for impact or just as focal points.

Scenic Love

A Drink of Water



Camera: Nikon D700
Aperture: f/10; **Shutter speed:** 1/125sec; **ISO:** 200
 3 stop graduated ND filter



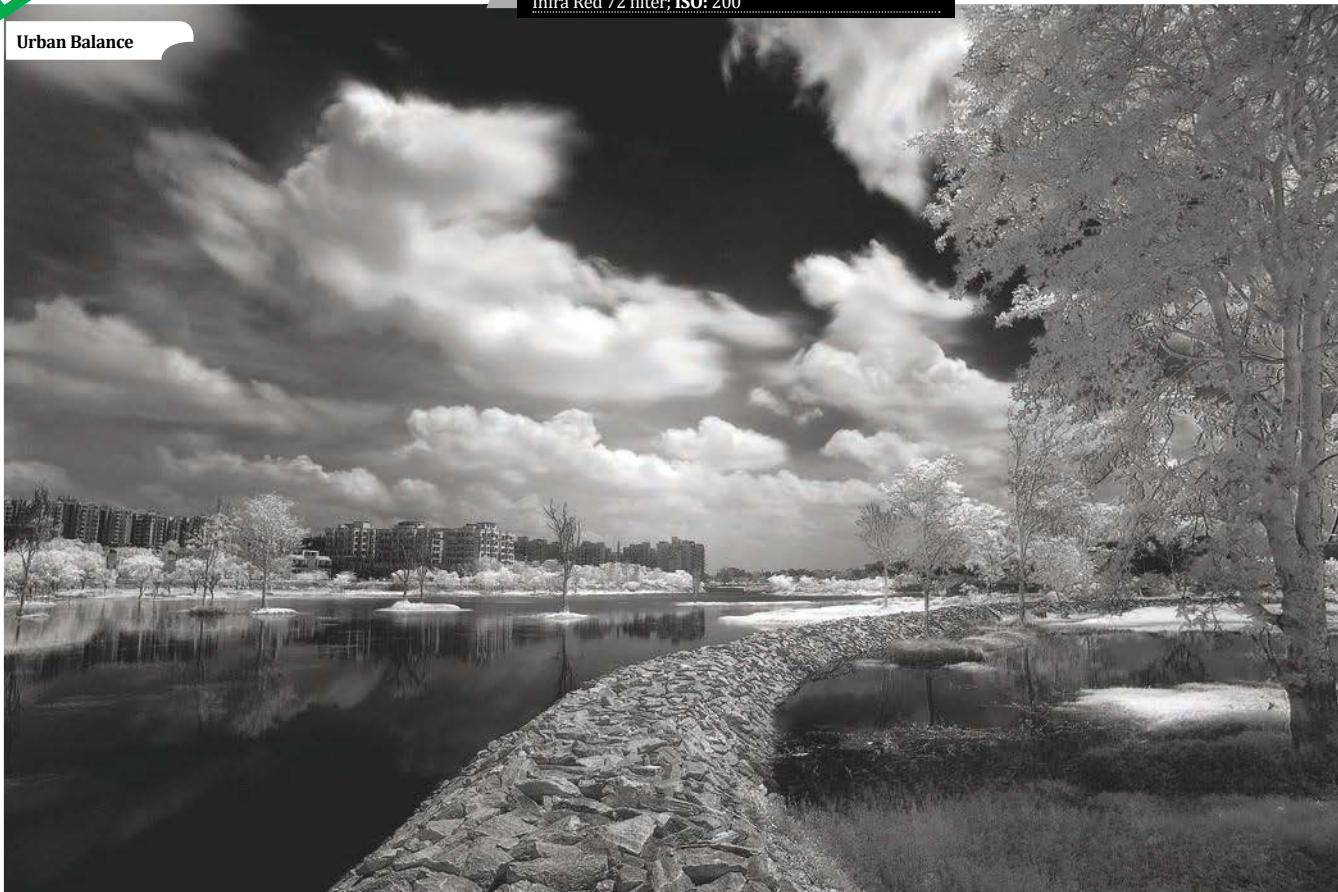
Storm Calling

Camera: Nikon D700
Aperture: f/2.8; **Shutter speed:** 1/60sec; **ISO:** 200
3 stop graduated ND filter

SHOWCASE

Urban Balance

Camera: Nikon D700
Aperture: f/8; **Shutter speed:** 30secs with Hoya
Infra Red 72 filter; **ISO:** 200



Camera: Nikon D600
Aperture: f/8; **Shutter speed:** 10secs with
B+W 10-stop ND filter; **ISO:** 100



Breaking Softly



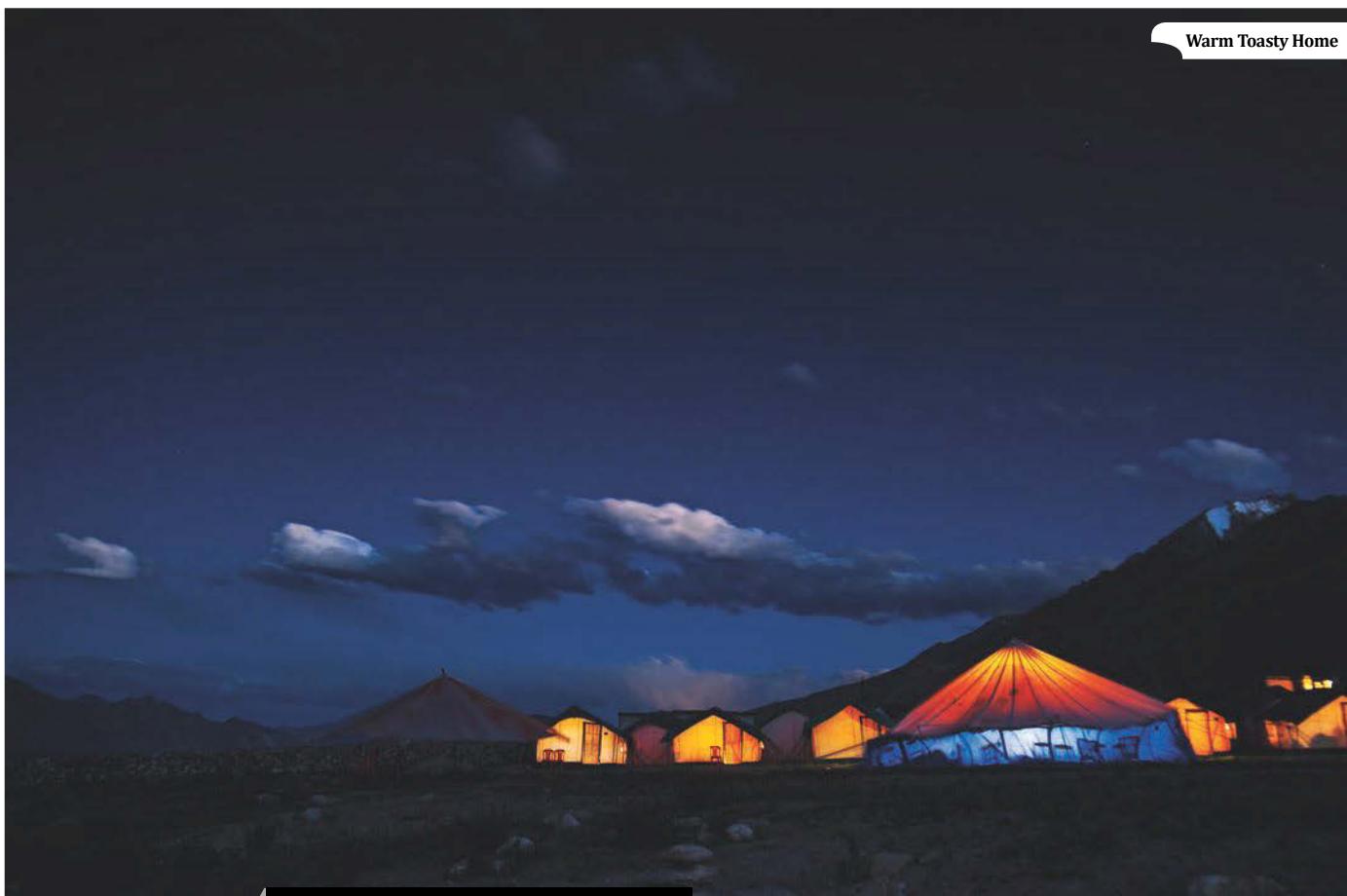
Camera: Nikon D700

Aperture: f/8; **Shutter speed:** 30secs

with Hoya Infra Red 72 filter; **ISO:** 200

Black Waters

Warm Toasty Home



Camera: Nikon D700

Aperture: f/6.3; **Shutter speed:** 13sec; **ISO:** 200

Luminescence



Camera: Nikon D700
Aperture: f/8; **Shutter speed:** 20sec; **ISO:** 200
3 stop graduated ND filter



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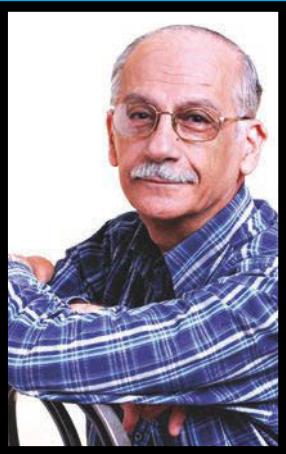
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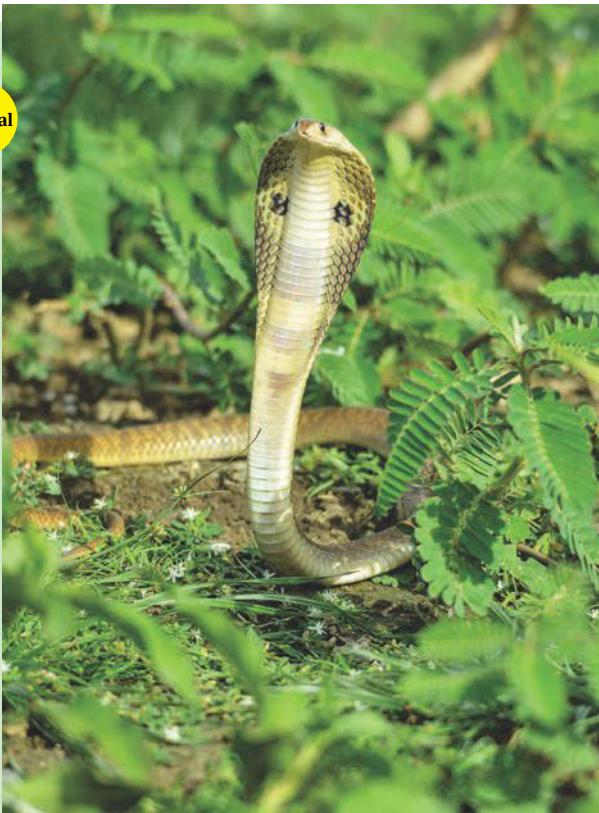
Our Imaging Expert

No one can take a picture that everyone likes. But, almost every picture can have scope of improvement. Often, we are not our best critics, while others can immediately point out the faults. In If I were you, our expert comments on how your pictures could be taken to another level.

■ **Rohinton Mehta,**

Technical Editor, Smart Photography

Original



Camera: Nikon D3200
Aperture: F/5.6; Shutter speed: 1/400sec; ISO: 100

Edited



Cobra

19-year old Hari Krishna from Pondicherry, Tamil Nadu, says that this is his first snake photograph. He wants to know how to improve the photo.

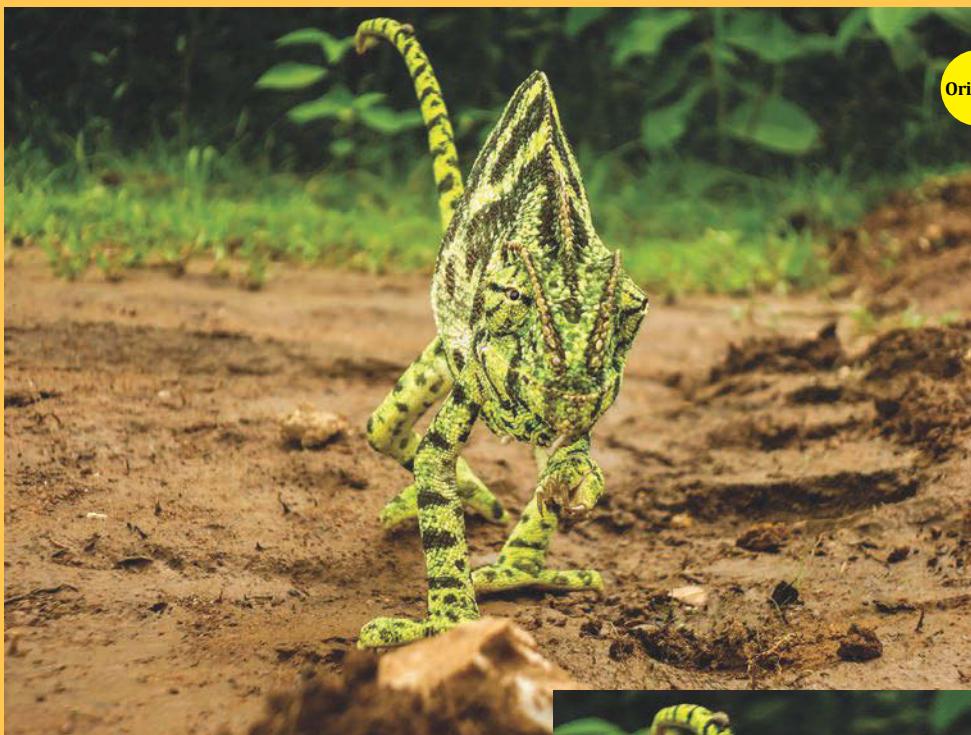
The first thing to keep in mind when photographing such subjects is your own safety. I am glad you used a telephoto lens which must have kept you at a safe distance. You have used the lens wide-open at f/5.6. This

reduces the depth of field, making it difficult to cover up for small inadequacies of the autofocus system. Since the snake was reasonably stationary, you could have tried f/8 (to gain DOF) with 1/200sec or increased the ISO from 100 to 200 and retained the narrower aperture.

In my opinion, the impact would have been greater if you had to photograph

the snake at its eye level. But remember that when you are engrossed in looking at the snake through the viewfinder (at its eye-level), it's difficult to suddenly move if it lunges at you. Hence be very cautious.

I have re-composed the frame, placing the snake off-center and also enlarged the picture so as to place greater emphasis on the snake. I also adjusted the tonality and sharpness.



Original

Camera: Sony W530;
Aperture: F/13;
Shutter speed: 1/100sec; ISO: 80

The Portrait

This picture of a chameleon is by SP reader Kunal Nanda. Kunal is a school teacher at a tribal village near the border between West Bengal and Jharkhand. He photographed the critter while on his way to the school. He says "I have done a little bit of post-processing, such as brightness, sharpening and contrast". He needed suggestions to improve the picture.

Taking this picture from a few inches lower down, at the chameleon's eye level, could have possibly improved the shot. Chameleons often keep bobbing forward and backwards even as they walk, making it somewhat difficult to autofocus accurately. I merely increased the contrast and sharpness in Photoshop, darkened the stone in the foreground and then cropped the picture. You could also have tried to photograph it sideways and later on decided which pose – frontal or side – was better.

Seeing the EXIF data, I feel you could have tried a higher ISO, which would have given you a faster shutter speed. A faster shutter speed would have resulted in a sharper image.



Edited

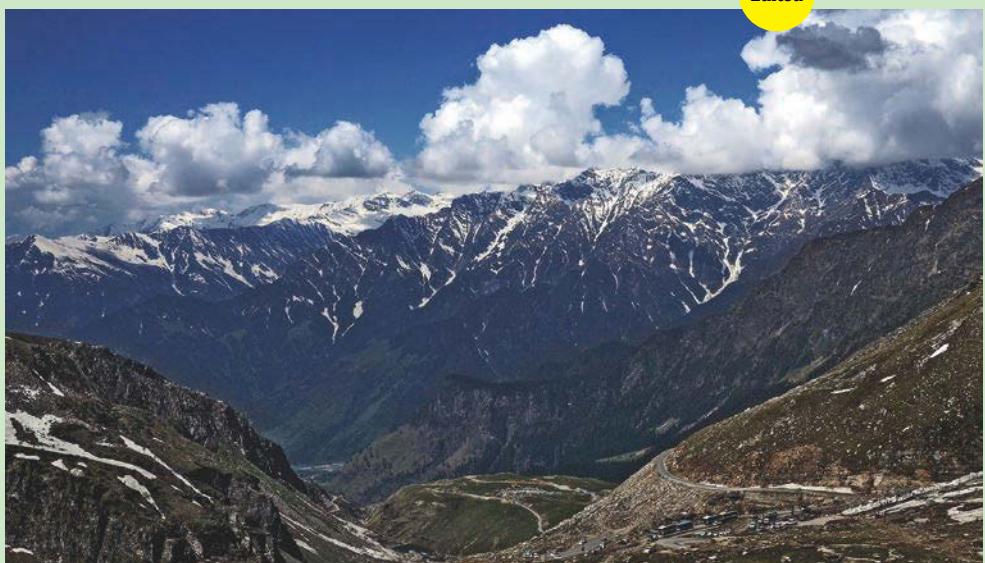
IF I WERE YOU

E-mail your images at sp@nextgenpublishing.net

Note: If I Were You is meant to encourage and guide readers, and help them improve their photography. Please ensure that the required camera/exposure details are sent to us (or are available in the EXIF data). We shall not accept images for this section if the required data is not available. Readers are requested to send their images at 300ppi for 8 x 10-inch size. If they are too small, working on them is difficult, and hence they may be rejected.



Original



Edited

Camera: Nikon D7000
Lens: Nikon 18-105mm
Aperture: F/9; Shutter speed: 1/250sec;
ISO: 250

At Rohtang Pass

Hardik Modi has sent us this landscape photo taken at Rohtang Pass near Manali. He wants to know how this picture could be improved.

Hardik, first thing is to understand why the lower portion of your original picture is underexposed. The reason is that the camera's exposure meter was fooled by the brightness of the white clouds. It provided an exposure which was okay for that brightness, leaving the other areas — which were darker to start with — even darker. If you

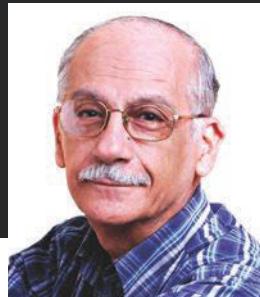
had to meter for the darker areas, the sky and the clouds would have overexposed.

If I were you, I would have first metered the brightness difference between the sky and the lower area and then selected a proper Graduated Neutral Density (GND) filter. If the sky was, say 3 stops brighter, I would have opted for a 2-stop (1-stop less) GND filter. After that, I would have set the camera as per the meter reading of the foreground and placed the filter against the lens (darker side up) to reduce

the brightness of the sky. This would have balanced the exposure, allowing adequate details in the sky as well as the foreground.

As it stands, the only way out was to edit the picture in an image editing program. I have used the Shadows/Highlights Tool in Photoshop to bring back the missing details in the foreground. I then added some contrast in the central area of the image and cropped the picture to place greater emphasis on the mountain. Finally, I sharpened the picture a wee bit. |SP

Ask Uncle Ronnie



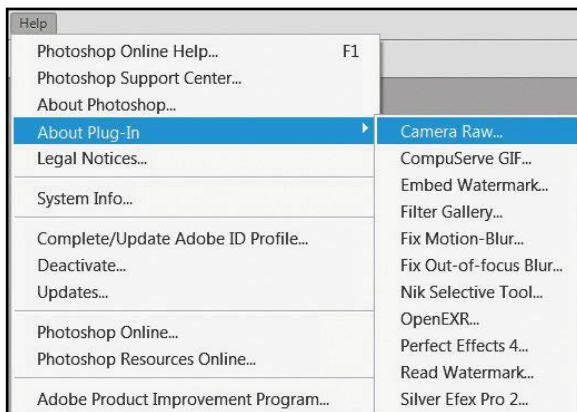
Can't open Raw files

I am a dental surgeon by profession, having a passion for photography. I have read many times in your column that it is beneficial to shoot in Raw. I have a Nikon D3100 camera. I try to import NEF files in Adobe PS 5 but cannot do it. Kindly guide me.

Dr. D. S. Desai, via email

Please check which version of Raw Converter you are using in your Photoshop CS5 (Open Photoshop CS5 and go to **Help > About Plug-in > Camera Raw**). This will show you which version of Camera Raw is on your CS5.

To open a Raw file from your Nikon D3100 camera you need Camera Raw 6.3 version.



If your CS5 is official, then go to **Help > Updates**. If updates are available, it will show you.

Once you download the 6.3 version, your Nikon D3100 Raw files will open.

Focussing issue

I clicked 494 pictures on my visit to Rajasthan. I used a compact camera (Sony). I switched it on-off several times (400-450). Each time the camera is switched On/Off, the lens protrudes and retracts. By repeatedly doing this, the lens loses focus. I have already experienced with my another compact camera (Canon). How to take care? Is there a predefined life-cycle of on & off for compact cameras?

Manish P. Sitlani

I am not sure I have understood the exact 'problem' you are facing. I tried to call you on your mobile phone but it was switched off.

The lens protruding and retracting time and again should not cause any problem to the camera. Yes, like everything else, there has to be a 'life-span' to this process but manufacturers

do not reveal that. Also, the lens cannot lose focus just because of that. If you are trying to say that the lens does not hold focus as you change focal lengths, that is possible. For example, if you have focussed, say at, 15 feet and then you zoom to, say, 30 feet, the sharp focus may not hold. That does not mean that the lens is defective. After zooming, just tap the shutter release button again for the lens to re-focus.

The accuracy of autofocussing also depends on the brightness and contrast at the subject position. Many cameras, especially those with 'slow' lenses, may not be able to autofocus accurately in low brightness and/or low contrast.

Need a new lens

I am using a Canon EOS 600D with lenses - Canon 50mm 1.8, Canon 18-135mm, Sigma 10-20mm and Tamron 70-300mm. I am mainly interested in landscapes, but I live in Varanasi and do lot of photography at the ghats. I wanted a full-frame camera but after much thought I have decided to buy a Canon EOS 70D. I want a fast lens for low-light photography and also to take full advantage of 70D's autofocus capabilities. You in your review have praised the Sigma 18-35mm f/1.8 but 35 mm is too less for street photography. What is your opinion regarding the Canon 17-55mm f/2.8?

PK Gupta, Varanasi

The 70D that you intend to buy and the 600D that you already possess, both have APS-C size image sensors!

A 17-55mm lens on your EOS 600D/70D body will be equivalent to 27-88mm in the 35mm format. You might still find this focal length inadequate for your work. Your 50mm lens gives you an equivalent focal length of 80mm, which is not too far from the 88mm maximum that you'd get if you were to buy the 17-55mm lens. The only advantage as I

Canon EF24-105mm f/4L IS USM lens



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see it is the convenience of framing with the zoom.

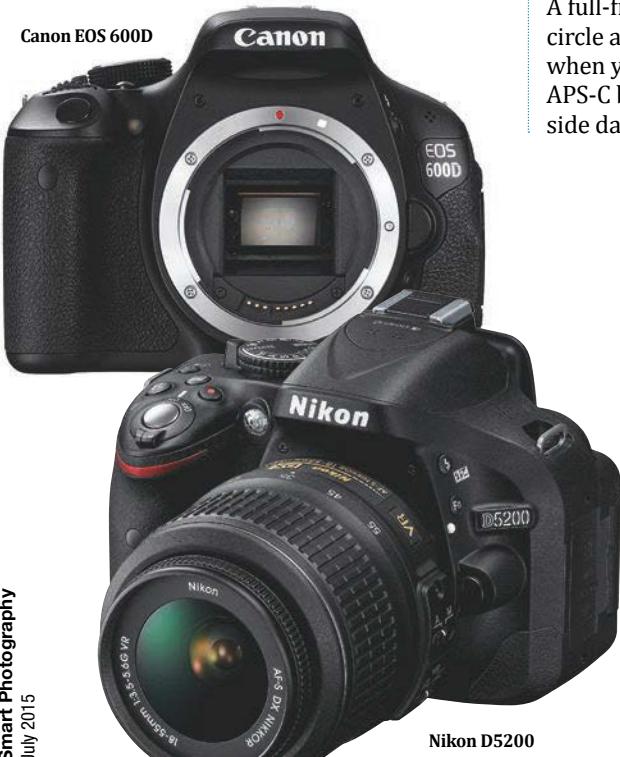
Unfortunately, you don't have much choice in the APS-C segment. If you have not yet bought the 70D, consider the EOS 6D (full-frame) body along with a EF24-105mm f/4L IS USM lens. Compared to a f/2.8 lens, you would lose 1-stop but the overall image quality, especially at higher ISO sensitivities, will be better.

Confused!

I want to purchase a camera. I have two options — Canon EOS 600D or Nikon D5200. I am confused. Please give your suggestion. Which is the better camera of the two? Any other option?

Sahil Salgotra, via email

Merely relying on someone's opinion — including mine — is not the best way to go about it. A camera is just a tool. While it is important, it is the person behind the camera that will use the tool to create the images that he has in his mind. It is important to understand the features that each camera offers and whether those features will be useful to you. This is something that only you can decide. But to do that, you need to first study some basics.



you would like to pursue, the level of your interest, and the amount that you are willing to spend etc. Going purely by the specifications, you cannot go wrong with either of the models that you have mentioned. Even then, keep in mind that the D5200 has an advantage on the megapixel front (24 MP against 18 MP for the Canon); but at the same time, more megapixels could mean more digital noise, especially at high ISO sensitivities. Don't worry too much about it; buy the one that your heart desires. Both are good.

Full-frame lens for APS-C body

Is there any advantage/disadvantage in buying a full-frame lens for an APS-C body? Conversely, what would happen if an APS-C lens is mounted on a Full-frame body?

Arvind K. S. via email

When you use a full-frame lens on an APS-C camera body, the equivalent focal length (not the actual focal length) will change due to the smaller APS-C sensor. What this means is that, a 50mm full-frame lens on an APS-C body will give the same angle of coverage that a 75mm (Nikon) /80mm (Canon) lens would have offered on the full-frame body.

Advantages/Disadvantages

A full-frame lens has a larger image circle as compared to a APS-C lens. So when you mount a full-frame lens on an APS-C body, the chances of corner and side darkening are greatly reduced. If

you were to mount an APS-C lens on a full-frame camera body (assuming that it fits), the sides and corners would darken. Note that you can physically mount a Nikon APS-C lens on a Nikon full-frame body, while a Canon APS-C lens will generally not mount on a Canon full-frame body.

Another 'advantage' (it's not an advantage in the true sense of the term) of using a full-frame lens on an APS-C body is that of 'reach'. As an example, a 300mm full-frame lens on an APS-C sensor body would be equivalent to 450mm (Nikon) /480mm (Canon).

Note: It's not really an 'advantage' because you can even otherwise crop the image to the required proportion in post-processing.

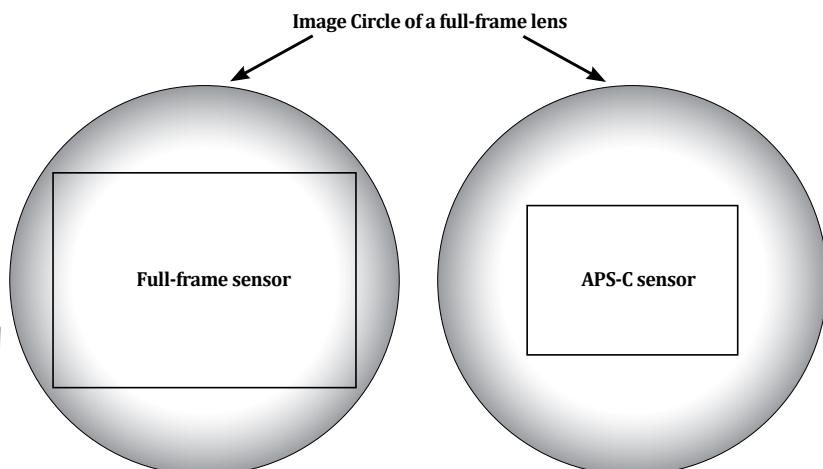
On the disadvantage side, a full-frame lens would be costlier, larger and heavier than the APS-C lens.

Focussing for B-I-F

When photographing birds in flight with my Canon 100-400mm lens, I find it very difficult to get the bird in frame and focus. Any suggestion?

M. D. Kapadia, via email

With *any* long-zoom lens, when photographing birds in flight, first try to get the bird in frame at a lower magnification (that means at a lower focal length) and then zoom in to the required focal length. |SP



With a full-frame lens on an APS-C sensor, light fall-off is less (less darkening at the sides and corners). And since only the central portion of the lens is used, sharpness at the corners is better as compare to the sharpness at the corners with a full-frame sensor.

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Dr. B. K. Sinha

Dr. Barun Kumar Sinha, MBBS, MS, FRCS, hails from Patna and is a surgeon specialising in urology. Every year he performs about 700 surgeries. He works for nine months and travels for the remaining three months to pursue his beloved hobby of photography. He was elected the working President of the Federation of Indian Photography (FIP) in 2002 and continued as the FIP President from 2004-2008 and again from 2010 - 2012. He is currently the Honorary Secretary General of FIP.

His photographs have been internationally acclaimed and published in many national as well as global books and magazines. He has been honoured as an Associate of the Royal Photographic Society (ARPS) of UK, MFIAP by the prestigious international body UNESCO for promotion of photography and a Hon. FIP. Dr. B. K. Sinha has conducted many workshops and written many articles on photography and is regularly invited as a member of jury for national and international salons and exhibitions. Here are some of his beautiful images for you to enjoy.

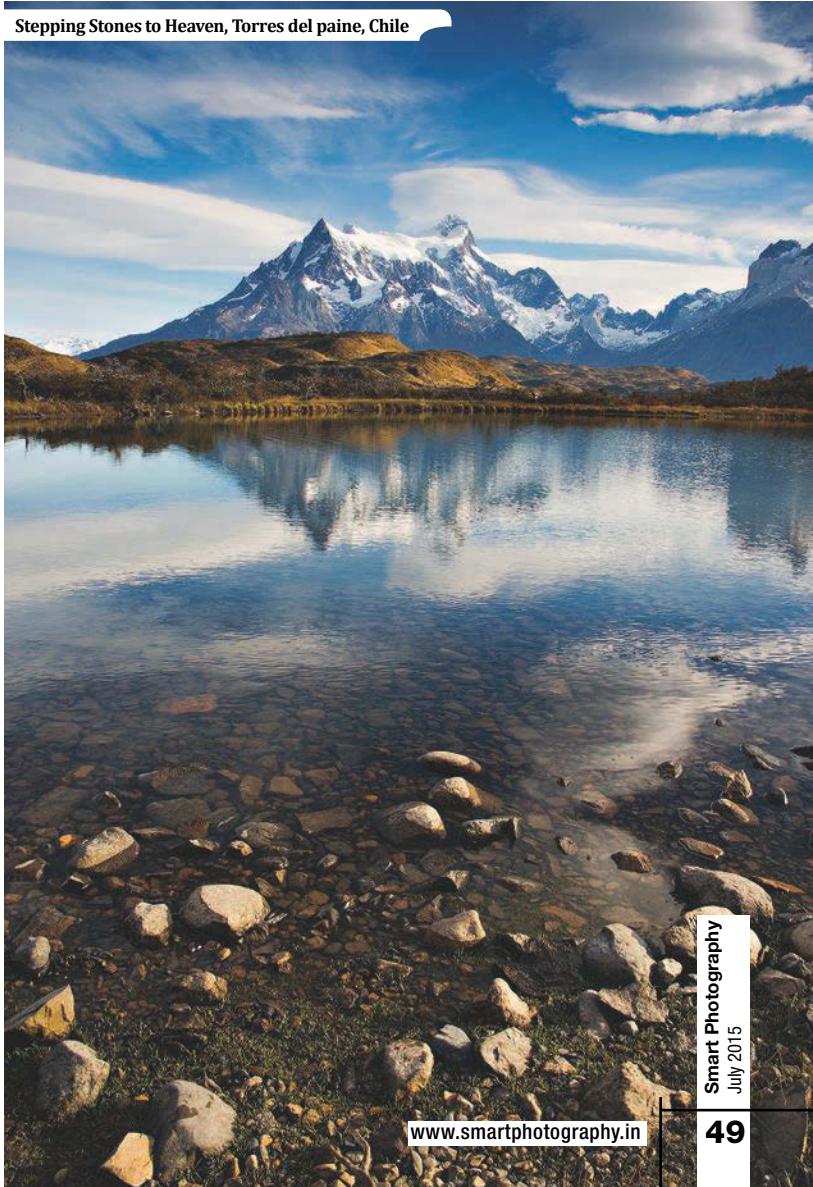
Landscape photography is one of the most common forms of photographic expression since time immemorial. With the advent of smartphones, the desire to capture beautiful scenery is getting viral with every passing day.

Here are my ten commandments to improve your photography:

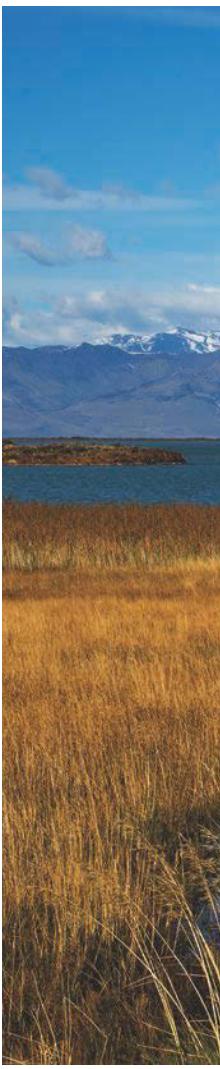
- Shoot in the early morning or late evening – during the so called 'golden hour'. After the sun sets, watch the sky for about 30 minutes for the drama in the sky.



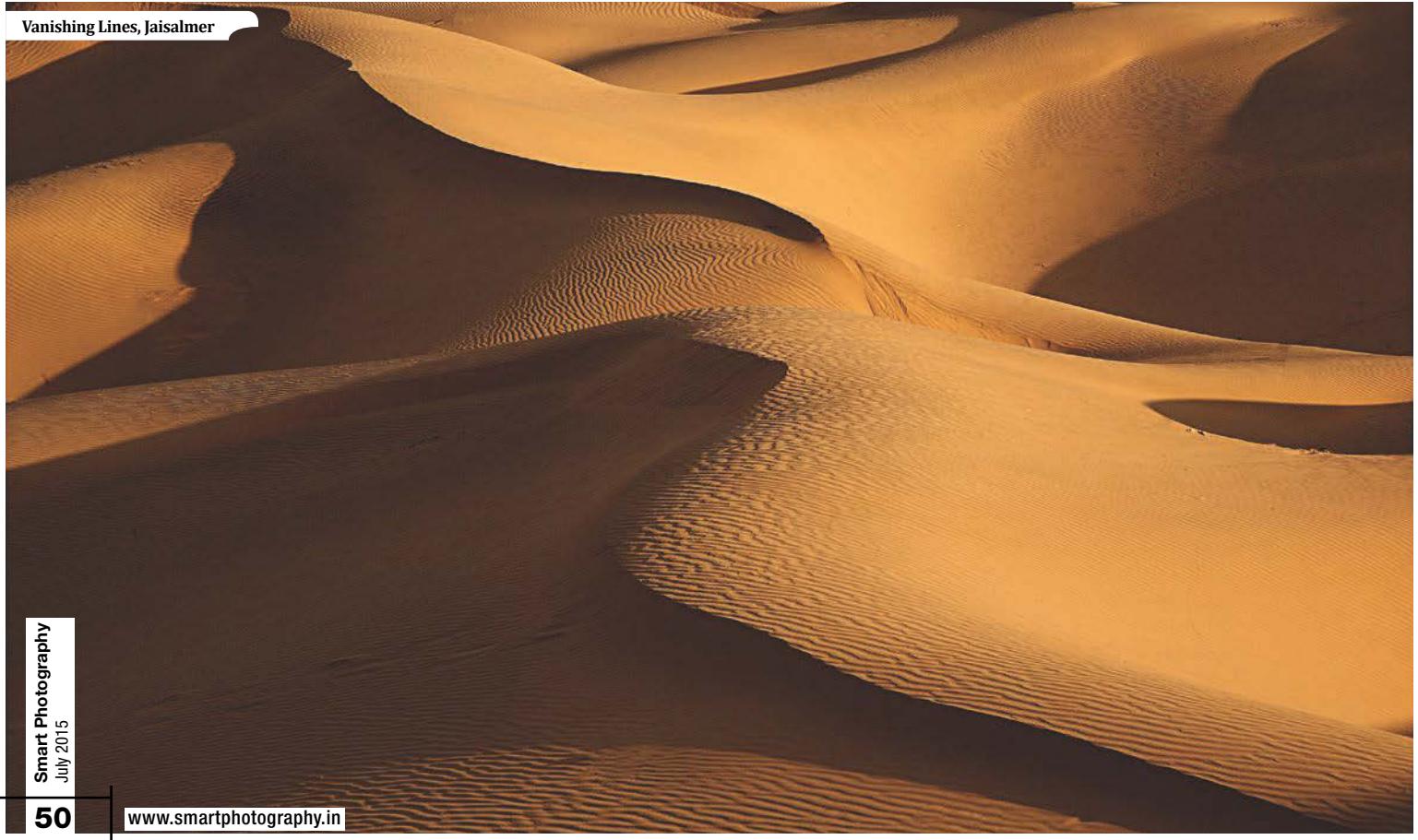
Melting Glacier, Puerto Moreno Glacier NP, Patagonia, Argentina



Shades of Nature, Torres del paine, Chile



Vanishing Lines, Jaisalmer





Northern Lights Abisko, Sweden



- Use a tripod even if you think you can shoot hand-held. A tripod gives you the freedom to use slow shutter speeds and narrow apertures for greater depth of field.
- Devices such as the cable release are of immense help. If you don't have a cable release, use the 'self timer' function on your camera.
- At slow shutter speeds, use the 'mirror up' feature on your camera.
- Where applicable, use Polarisers, ND filters, and graduated ND filters to enhance your pictures. An ND filter that can cut up to 10 stops of light (known as the Big Stopper) is used to get exposures in minutes at the extremes of the day



Morning Reflection

Dead Tree and Mountain, Torres del paine, Chile





to get dramatic images of silky clouds and water. Graduated NDs can simulate 'in-camera HDR' in RAW. Many modern cameras have built-in HDR but only in jpg version.

• If you plan to merge (stitch) multiple images, do not use Polarisers.

- Keep your ISO between 100 - 200, and never beyond 400.
- Any camera is a good camera for landscapes. The picture of Mt. Fitzroy was shot with a mobile phone camera.
- Shoot a scene from different angles

with different foregrounds at different times of the day, and if possible on different days during different seasons

- You should know the basics of Photoshop/Lightroom; don't have to be a wizard though. |SP

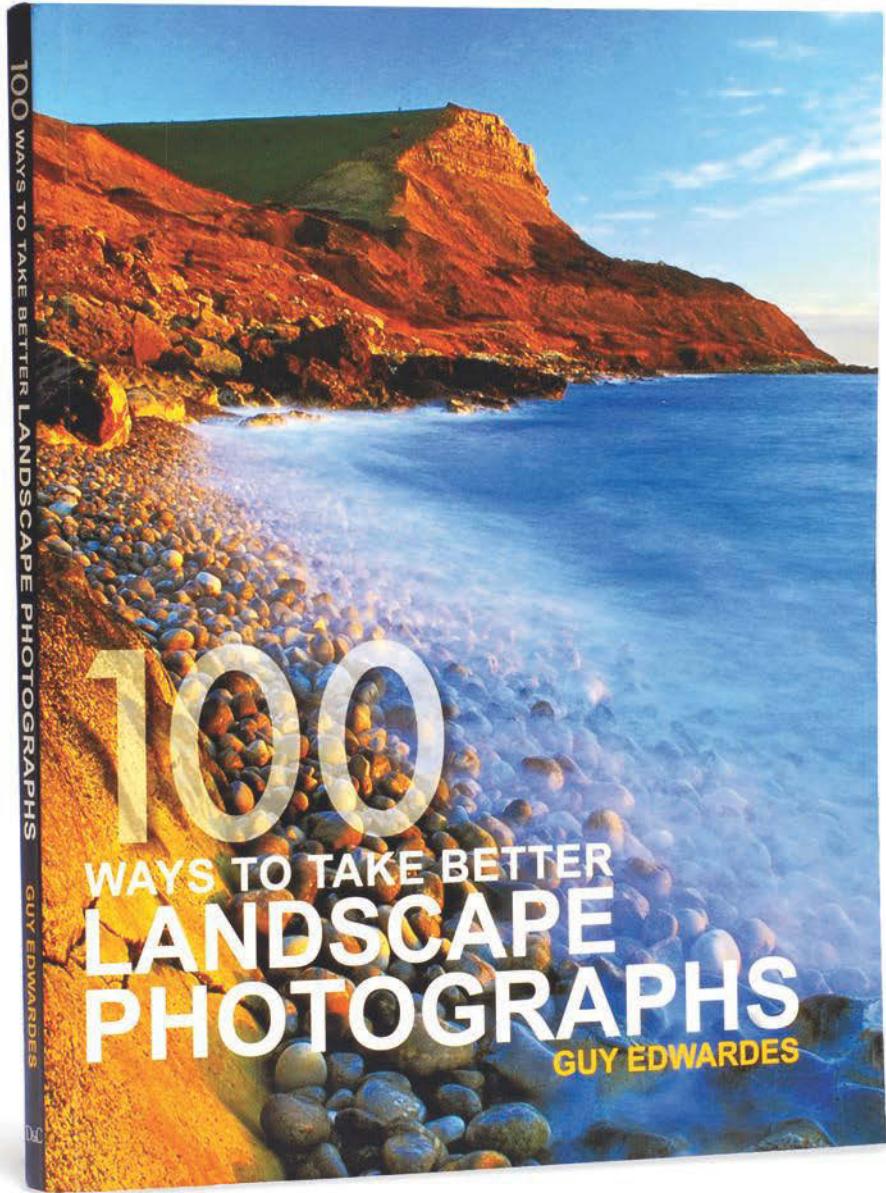
Guy Edwardes shot to fame in the United Kingdom with his nature and landscape photography. He has received appreciation at the BG Wildlife Photographer of the Year in the 'Wild Places' category. He also markets stock photography through a number of agencies as well as maintains his own library, which has over 1,50,000 images.

His book, '100 Ways To Take Better Landscape Photographs', is a guide to understanding landscape photography in its entirety. It is full of nifty tips, techniques and some pictures that can inspire photographers to try out this particular genre.

Complete with 100 ideas and suggestions, he details the idea in a paragraph followed by a picture that helps the photographer in understanding the technique. The caption describes his personal experience of taking that picture. Budding photographers can make sense of the lighting conditions and preparations undertaken before capturing such landscapes.

For instance, Guy has mentioned about shooting terrains when glimpses of light break through an overcast sky. He outlines important details such as choosing an appropriate location, researching different lighting angles and selecting a composition in advance. He also talks about metering the scene using a spot meter. He demonstrates this technique with his picture of a harbour sunrise in which he explains the necessary details before he took this picture.

Various concepts have been explained like making use of the spring colour, side lighting, emphasising repetition and symmetry. These can ignite a



100 Ways To Take
Better Landscape
Photographs

₹ 1,172
on amazon.in

Disha Khemchandani

Capturing Landscapes with Perfection

photographer's creativity when shooting different kinds of landscape pictures. This book is such a resource that amateurs as well as professional photographers will benefit from Guy's expertise. It is strongly recommended. |SP

Published by David & Charles, this book is priced at £14.99. It is available on amazon.in for Rs.1172. For more information, visit www.davidandcharles.co.uk



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Beyond Light



Lalit Deshmukh

Lalit Deshmukh is a fine art photographer based in Pune, India. He draws much of his inspiration from nature for his photography. He believes in evoking emotions through his compositions and the use of light. Lalit has spent more than 10 years exploring and photographing geographically diverse locations such as the Colorado Plateau, Rocky Mountains as well as the Pacific Coast and the surrounding volcanic area.

Lalit has pursued his graduation in electronics from Pune and completed his masters in Computer Science from Ohio. With twelve years of experience in the software industry, Lalit is now fully committed to photographing landscapes in India and teaching photography.

To learn more about Lalit, please visit: www.lalitdeshmukh.com



Waterfall at Shennadoah, Appalachian Mountains, USA

© Lalit Deshmukh

How would you differentiate between Landscape photography and Nature photography?

Nature photography encompasses many flavours including landscape, wildlife and bird photography, close-ups or macro photography.

Landscape photography captures various elements of nature like land, water and light. It is a more artistic form of nature photography. It can

show nature in its simplest form with minimalism. It can also arrange many elements in the frame to give a very dynamic perspective.

For me landscape photography does not mean capturing just a place. I like showing the personality of the place. I feel that light is the prime element that brings it out. Strong, angular warm light of the early or late hours of the day transforms the place to an

Western Skies, Yosemite, USA

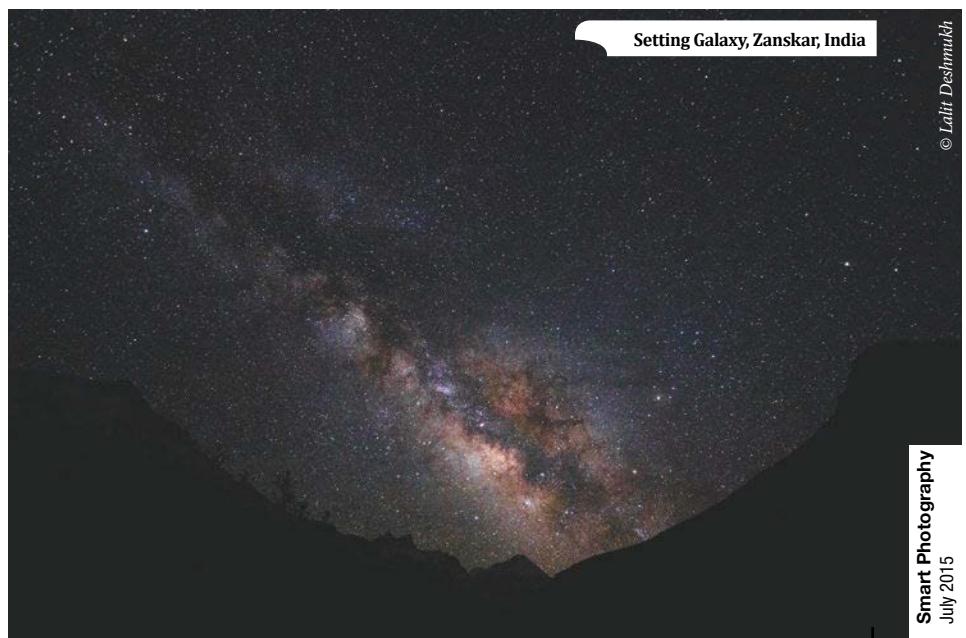


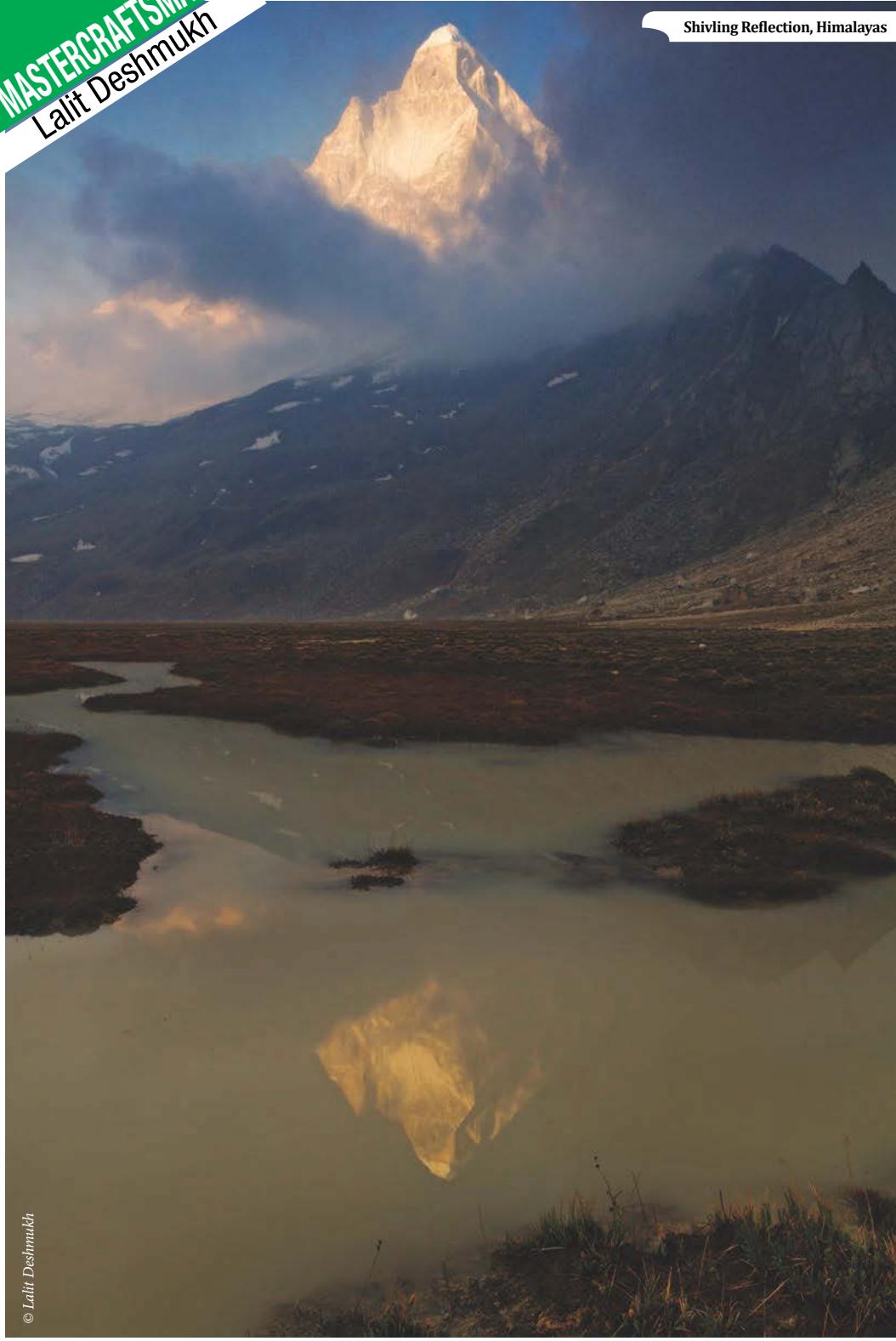
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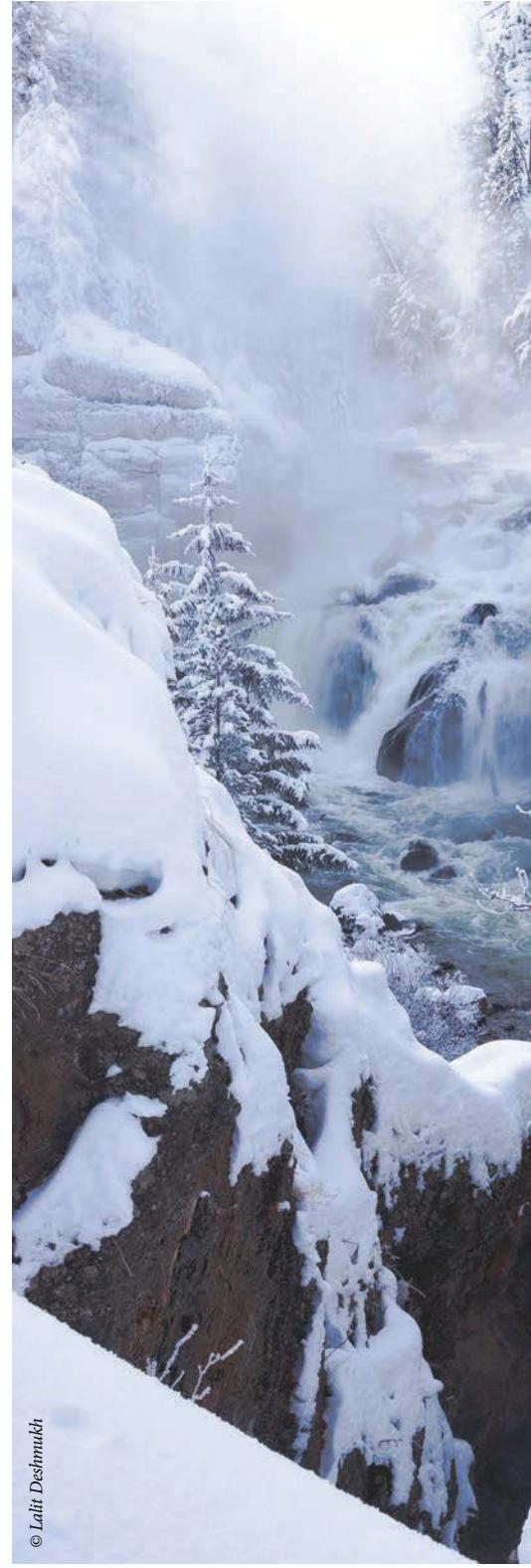
Guhagar Creek, India

Setting Galaxy, Zanskar, India





Shivling Reflection, Himalayas



interesting one. Soft misty conditions adds a mystery. A little cool and pink glow of the dawn and dusk adds a romantic feeling. Rain could simply add music to the jungles or grasses.

Photographing landscapes, in my opinion, is simply the reflection of one's own mind into the place.

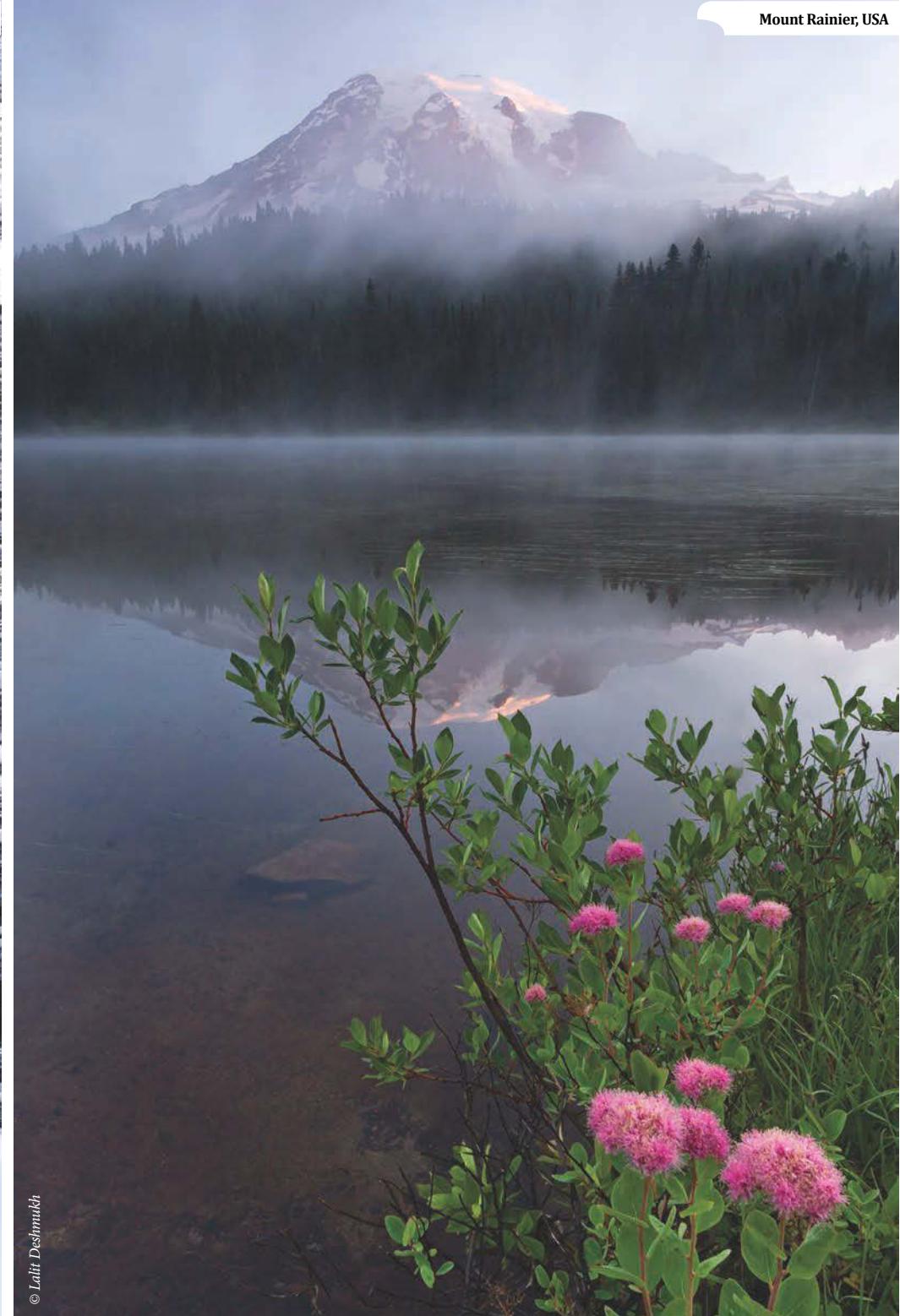
The same scene can appear different from different viewpoints. Finding such positions and bringing out the personality of the landscape – be it grand or delicate, fearful or beautiful – would all depend on the abilities of the photographer.

How did you get your start in

photography? Tell us about your early days.

At the age of 22 I had to move to Australia for work. I had a few good friends who learned about my love for nature and showed me many picturesque places. I clicked with my small point and shoot Yashica

Snowy Canyon, Yellowstone National Park, USA



Mount Rainier, USA

camera. I enjoyed this kind of travel photography for 3 years.

However, as I moved to the Rocky mountains in USA, I started exploring on foot. I travelled to rugged and beautiful places in the western United States like Yellowstone National Park, Canyonlands of Utah, volcanoes of

Oregon, and Washington. It is very difficult for a passionate nature lover and creative person to not take some pictures when at these locations.

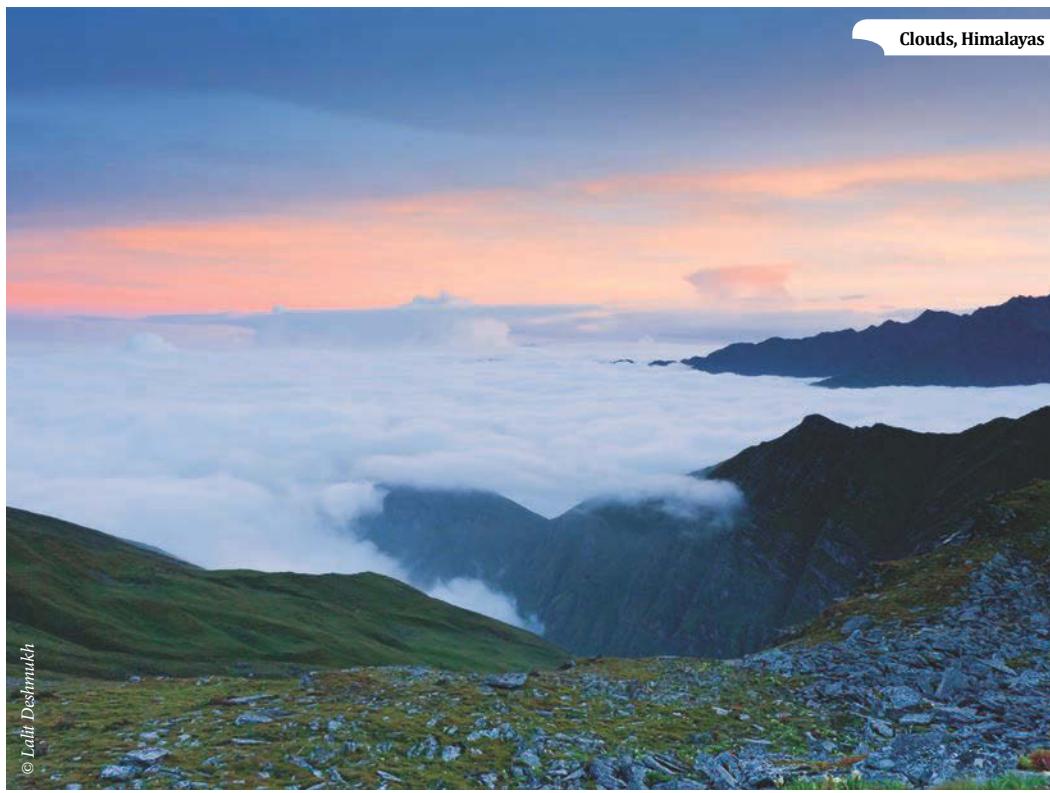
In your journey, has the work of any particular photographer inspired you?
Absolutely yes. In early days I was inspired by the American nature

photographer John Shaw whose books helped me understand the technicalities. Seeing Brenda Tharp's work gave a special boost in terms of creativity and a confidence of enjoying the process of taking pictures.

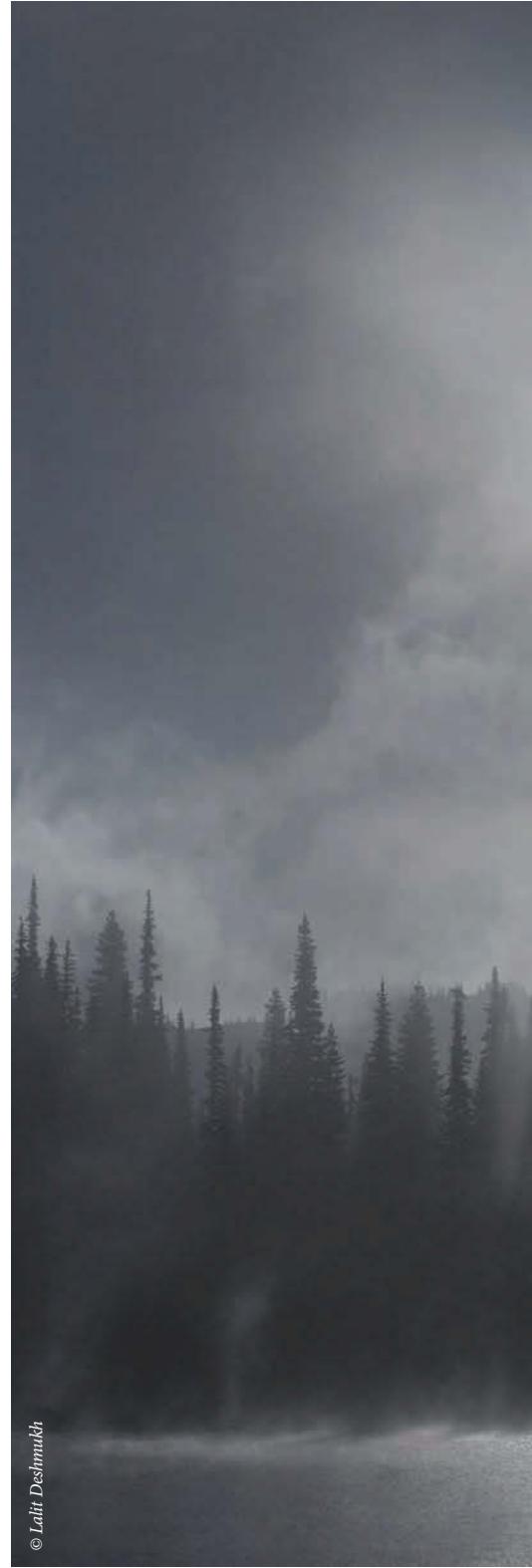
Since 2003, I zeroed in on light-based landscape photography as I



Sand Melody, Death Valley, USA



Clouds, Himalayas



© Lalit Deshmukh

was inspired by the book 'Mountain Light' by the climber, adventurer and photographer, late Galen Rowell.

However, beyond these I kept an open mind and learnt from fellow photographers.

What interests you about landscape photography?

I am passionate about seeing the earth in its various forms, like mountains, oceans, deserts and the jungles. Photography motivates me to visit these places. It gives me tremendous

joy to be close to the mother earth in her raw form.

Secondly, as an artist, I use photography to quench my thirst to create an art. Landscape photography requires artistic compositions. I enjoy

Fog and Light, USA



Malshej Ghat Monsoon, India



© Lata Leshmukh

the process of creating artworks that combine beautiful scenes with light and strong compositions.

Before going on a shoot, how do you prepare yourself?
I study the place, the weather

patterns, its seasons, water, snow and flowering conditions. I explore the photographing potential. I find out all the risks involved and whether I am prepared for them. Is there any trekking involved? If yes, then I prepare myself physically.

I prepare my first-aid kit. I find out about equipment safety and security. I carry the necessary items to take care of them. I get my equipment ready – camera, lenses and tripod. I test them and clean them.



© Lalit Deshmukh

What are some pointers that photographers should keep in mind while capturing landscapes?

Don't rush. Take your time to study the landscapes. Scout well ahead of time. Notice as many foreground-interest subjects as possible – like a flowering bush, a meadow, rocks, pool of water, tree etc. Think of all planes starting from the foreground to the background. Decide the compositions with the lenses you are carrying.

Think about the kind of light and the time of the day that will go well with the landscape. Think of the shadows in advance. Learn about the landscape and what kind of emotional response you can generate.

Think of the position of the sun during sunrises and sunsets. Those positions change based on the solstice you are in and the latitude you are at.

When you are ready to photograph, don't start with the tripod. First decide the shooting angle you want and the composition that you'd like. Then position your tripod and camera.

Is there any philosophy or a perspective that holds your pictures together?

I love and care for mother nature.

I think that reflects in my pictures. When you look at my pictures, you will feel that you are a part of it. Such photographs do not just become a documentation of the place, but rather a work of art as it evokes an emotional response from those who see it.

What are the challenges that one can face in landscape photography?

Finding and reaching the right spot is important. However, being able to stay there until you experience the light that is needed to capture the scene is challenging. Some locations require you to start early in the morning when it is still dark and/or return after the sun sets.

Many times the view that you like to capture and then set up the tripod to achieve it, is a big challenge. Sometimes the foothold is not good and sometimes the tripod cannot achieve the height that you really want.

Which are your favourite locations and what makes them memorable?

My favourite locations are high up in the Himalayas. They take me away from everything – civilization and people. They take me close to nature. Photographing there, is always a challenge; most of the times you are fighting with the altitude, exhaustion

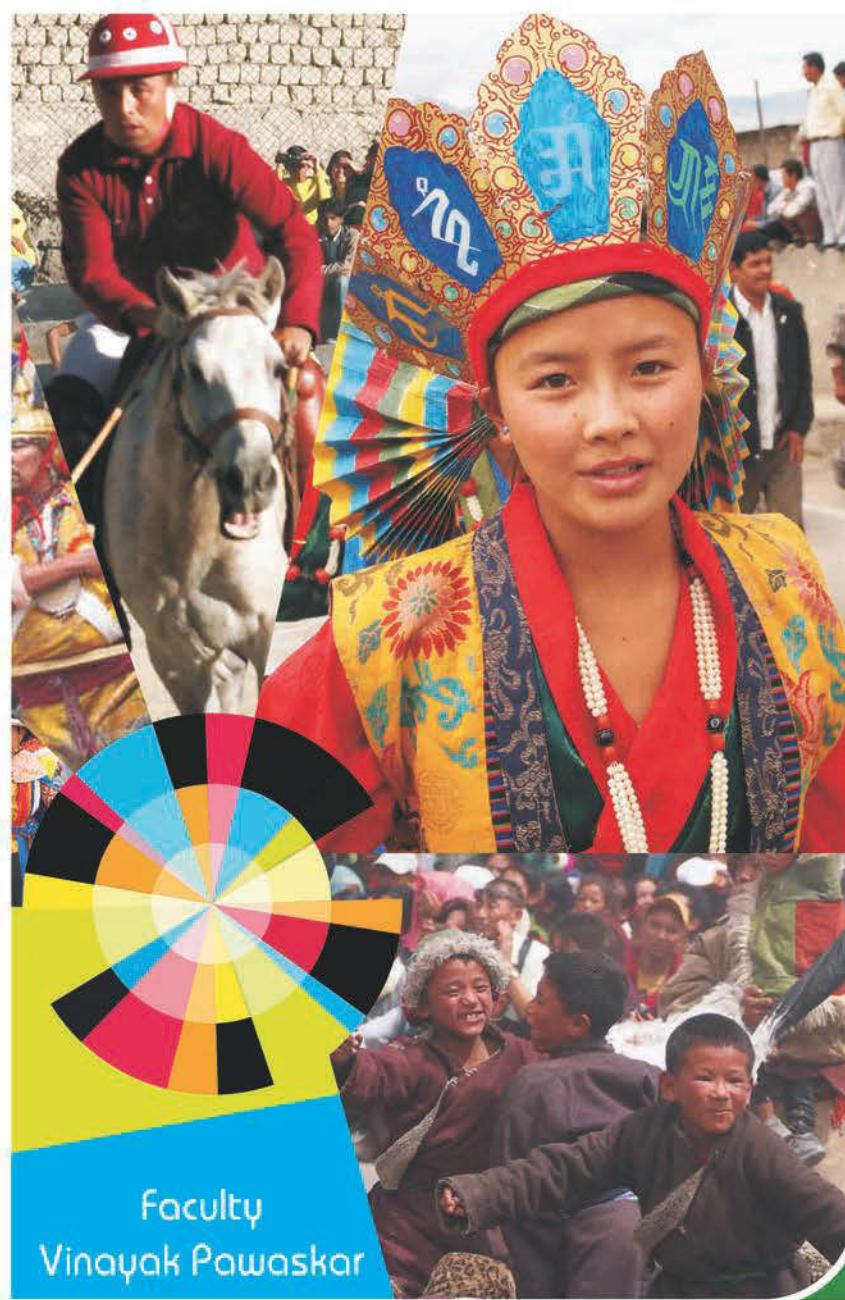
and the cold. High mountains casting strong shadows further make it difficult to shoot and then leave you with the quest of finding the right spot.

My other favourite location is the west coast in Konkan. There are rocky beaches and sandy shores. When you get lucky, you get great light that makes the seascapes quite ethereal.

What would you like to say to budding photographers trying to find a foothold in landscape photography?

You should spend a good amount of time perfecting composition. Landscape photography is more about art. Watch beautiful landscape paintings and photographs. Learn about light and shadows. Light is the best teacher for someone who wants to be a good landscape photographer. Learn how to use it. Be prepared to go to the same place again and again until you get the shot that satisfies you. Do not copy other photographers' work, especially location and angle. It sets up a prejudice and blocks your creativity. Find your own scene.

Lastly, do not forget to enjoy the place and the atmosphere. Your photography will improve when you enjoy being there. |SP



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Enchanting Waterfalls

A peek at some of India's most picturesque waterfalls.

 R Srinivasan

The allure of waterfalls across the world is because they are all exquisite, represent nature at its best and appeal to all ages as they seem to cascade down to earth from heaven. Let's take a look at waterfalls from the serene soothing ones to the torrential rapid ones in Chhattisgarh, Kerala and Maharashtra.

Chhattisgarh

The approximately 300 feet high horse-shoe shaped Chitrakot waterfall, which is considered to be India's widest waterfall and often called the 'Niagara Falls of India', is formed by Indravati river. The river originates in Orissa's Kalahandi region. The falls are located about 40 km from Jagdalpur

city in Bastar district, which has a well-developed network of roads, railways, hotels and lodges and many buses ply from the city till the waterfalls. The best phase to see the Chitrakot waterfalls is from July to October. People in locally available boats can see rainbows, which are created by the early morning sun rays that reflect off the mist created from the waterfall. For the religious-minded, there are several small Shiva Lingas below the falls. Chitrakot is one of the two waterfalls in Kanger Valley National Park, the other one being Tirathgarh falls. Tirathgarh is also a lovely picnic spot and the best time to visit is from October to February. Other waterfalls in Chhattisgarh which attract a large number of tourists around the

year from across India and abroad are Mandra, Chitradhara, Tamda and Dhoomar.

Kerala

Kanthanpara waterfalls in the Wayanad region is around 20 km from Kalpetta and around 10 km from Meppadi. Even though Kanthanpara is smaller than Meenmutti and Soochippara falls, its charm could be attributed to the beautiful access road. It is lined with bamboo forests that lead right to this rare tourist retreat. The best time to visit is from October to May. It is preferable to carry out camping and trekking plans with some local assistance. Transportation is available in the form of local buses, taxis



Pic courtesy: Maharashtra Tourism Board

and auto-rickshaws from Kalpetta. Kozhikode at 100 kms is the nearest railway station and Kozhikode airport is about 120 km from Meppadi. Accommodation options are in the form of home-stays, lodges and hotels at Meppadi and Kalpetta. Other attractions in the vicinity are Soochippara and Meenmutti falls and Wayanad (Vythiri) hill station. It offers a mesmerising brew of a unique rainforest experience, quaint tree houses, rocky terrain, dense forests, numerous waterfalls and wild streams. It is ideal for adventure travellers, getaway seekers and honeymooners.

Maharashtra

Considered among the top monsoon

getaways in Maharashtra, Amboli in Sindhudurg is a relatively unexplored hill station in Maharashtra and is 549 kms by road from Mumbai. Maharashtra State Road Transport Corporation (MSRTC) buses ply frequently to the destination. The nearest railway station is Sawantwadi, which is around 30 km away. Local transport is in the form of motorised three-wheeler rickshaws, taxis and horses and there are a few budget hotels. As a result of receiving the highest rainfall in Maharashtra, Amboli remains pleasant throughout the year and is covered in mist during the monsoon. Since a large number of tourists come here (estimated footfalls are around 50,000 tourists each year)

from Kolhapur, Belgaum and Goa, traffic jams become common during weekends. Remember to carry cash for your trip since the hotels and shops in Amboli do not accept cards and there are no ATMs here. There are some poorly maintained roads that lead to isolated spots from where one could get a panoramic view of the mountainous landscape, but locals advise against going there alone. It is best to go in a big group.

These amazing waterfalls across India offer an ideal getaway from the hustle and bustle of the city. They rejuvenate the body, mind and soul with their rustic ambience, lush green forests and scenic valleys. |SP



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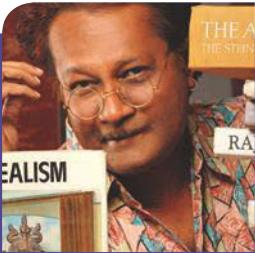
84

Macro Photography

Welcome to My World of **L****a****n****d****s****c****a****p****e**s

The image features a large, light gray, stylized number '88' composed of two overlapping circles. Below the number, the text "Welcome to My World of Landscapes" is written in a smaller, black, sans-serif font.

Learnings



Dilip Yande

Having crossed over 20 active years in commercial photography, Dilip Yande says his forte is Fashion and Portrait photography. He believes variety is the spice of life, and to keep himself motivated he does a lot of tabletop as well. For Dilip, names like Rembrandt, Renoir, Gauguin, Picasso, Turner, Monet are household names because of his childhood that was spent in a lineage of fine arts. This 'fine art' reflects in his work because he feels that there is always a little bit of 'you' in everything one does. Having shot for many advertising agencies, juried a few competitions, mentored many workshops, and guided many photographers in their formative years, for Dilip, photography is just another way to romance his first love – art. He may be contacted at dilipyande@gmail.com.

Game of Colour

Using a proper colour scheme is very important to the success of a photograph. In this article, Dilip Yande tries to expand on the theme.

Many times, beginners, after having taken the shot, realise that the colour scheme is not so appealing and hence they tweak the picture in post-processing and convert it to black and white. Suddenly the picture starts looking much better than what it was and they get satisfied with the same. Later this becomes a habit, converting everything they shoot in colour to B/W. They do not realize that the fault lies with themselves for not understanding colour as a subject. *I try to explain to these beginners that a good B/W shot is that which is very high in its graphic value or design elements and perfect in its contrast and gray tonal values, where there is no place or need for colour.*

Earlier, through one of my articles we had showcased and analysed the works of ace photographers from Lahore – Guddu and Shani. But as I shifted my telescope from Lahore to Karachi, I came across a very talented fashion photographer couple - Nadir Firoz Khan and his wife Maha Burney (pic1). More recognized as NFK in their land, I must appreciate their total control over the colour palette in whatever they shoot, without any monotony in their work.

When one notices a picture with an excellent play of colours, neat lighting, good composition, all packed in a creative concept- rest assured it has to be a shoot executed by NFK. They are not just good photographers but they are good colourists too. Nadir always gives credit to his wife Maha Burney – a professional stylist – for all the 'colour' that exists in his pictures as she majorly controls the post-production of his work. Let us learn a little more about them and also enjoy and analyse their works.

DY: Tell us something about yourself and your better half who I guess plays a major role. When did you start photography as a career? And how do you feel the journey has been since then?

NFK: I began pursuing photography in college. My major was Communication Design with a minor in Photography. The course included portrait, product, black and white film photography and nature photography. I consider myself lucky to have been born in the era of film photography which really strengthened my basic control and understanding of the camera. I started with commercial photography for

corporate companies around 2008 and also worked as in-house photographer for the advertising agency, Ogilvy and Mather in Karachi from 2009-2010. I had no interest in fashion at all, but five years ago, someone told me that I would be good in fashion photography. Since then there was no looking back. My transition from commercial/corporate photography to fashion photography has been a journey of self exploration and creative growth. I have discovered my very own style, experimented with various lighting techniques and learnt colour theory in the process. My wife Maha is a Creative Director, stylist, Social Media and Marketing Manager and a post-production artist in my firm NFK Photography. She has a very strong fashion background, having graduated from Parsons in NY in Fashion Design and experience in the fashion world in New York working with brands like Coach and DKNY. She also has a background in Architecture and Visual Arts from Columbia University, including 2 years in photography. Hence her contribution to NFK photography is valuable.

After our marriage in 2011, she prompted me to do a couple of

Nadir Firoz Khan and his wife Maha Burney

Pic 1



fashion shoots which she initially conceptualized, art-directed and styled. With her fashion knowledge and my skills in photography, our shoots received phenomenal feedback and what we had started as a side project suddenly became our main focus.

She has an extremely critical eye for colour and detail having been a painter in high school and her job as a designer in NY has really cultivated her eye.

DY: I have observed that you score a lot in the subject of colour, your control over various colour schemes can be seen in your work. What do you and your wife have to say about this?

NFK: We try very hard to balance our shoots so that everything works in perfect harmony and unison. We therefore put a lot of emphasis on our art direction and creative execution of our shoots to make sure that no element overpowers the other whether it is art direction, makeup, set or the clothes themselves. Everything, including the colour palette (of the set/location etc) is planned and decided in advance to bring out the best in that specific collection. We also have an idea of how we want to tone and light before we shoot. Every detail matters! Lighting and colour is an integral part of any shoot we undertake. Certain colours look better in certain settings and in certain kinds of light. At the end, we want to make the clothes look the best than they possibly can!

DY: Were you influenced by the work of any specific photographer or a fine-artist?

NFK: I am a huge fan of Bruno Aveillan, who is a French director and photographer. Caravaggio as a painter initially inspired my lighting technique. I have moved beyond that, but still have great respect and love for his paintings and dramatic one source lighting style.

DY: What do you give more importance to? The 'art' of the subject or the 'craft' of the subject (I mean the technicalities)?

NFK: In fashion photography, it is imperative to give important to both

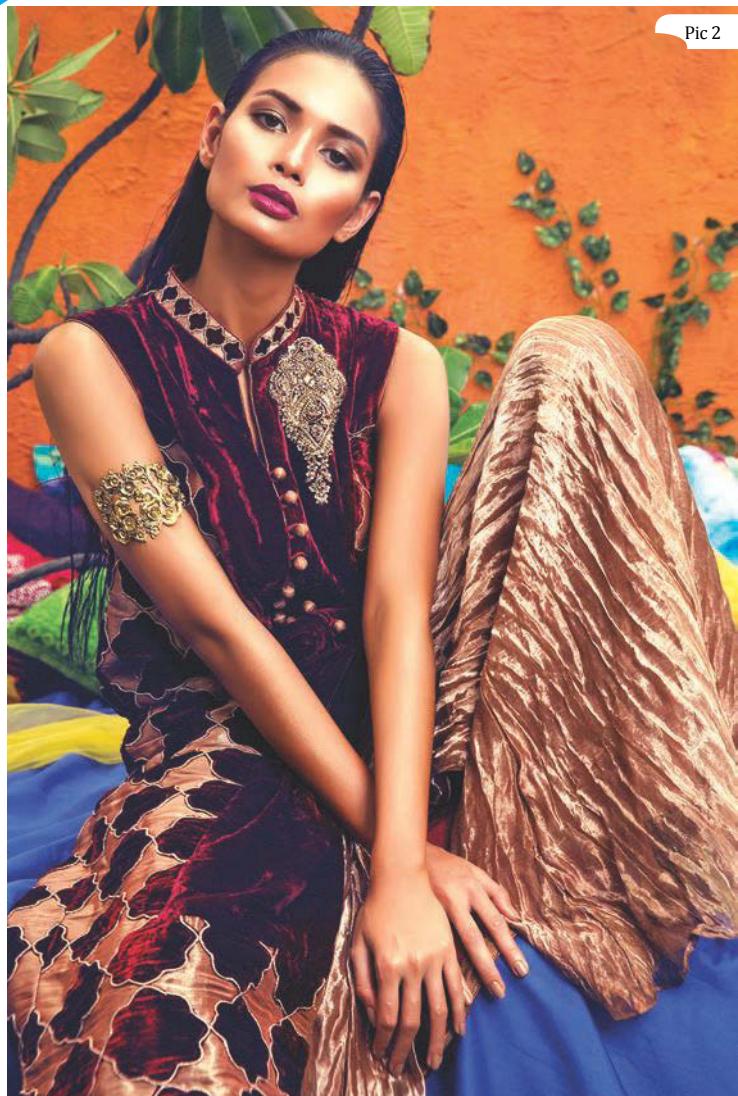
these aspects because the lack of any one will keep you from capturing the perfect image. The 'art' of the subject is what brings a unique style to the image. We spend a lot of time planning the artistic elements be it the set, props or the entire styling of the shoot. That is what gives the image a distinct style and mood. I also spend a lot of time on my lighting to get the exact result I want and do not rely on post-production to improve the light. It is always there to enhance colours, but it cannot be a substitute for good lighting. It is important to know the settings of the camera to get the desired result in terms of sharpness, depth of field etc. I always plan my camera settings in advance and I feel my experience of shooting on film has really helped me achieve the desired results in digital photography.

DY: Are the photographers given freedom while shooting for publications and campaigns?

Regardless of whether we are shooting editorials or campaigns, we always try to keep the brand-aesthetic in mind...

NFK: In Pakistan, most of the editorial shoots are paid for by the designers themselves. The designer pays and gets the shoot done. They pay to print it in a magazine as a cover or editorial. Magazines also commission their own editorials once in a while but those are usually multi-branded. The publication only has a say or gets involved in shoots that they have commissioned, otherwise the client is the designer with whom we coordinate directly. Most designers allow us complete creative license and freedom. Some approach us with their own concepts as well, which we later tweak.

Campaign shoots are different from editorial shoots, since it involves a textile mill or an overarching brand for which the designer is doing a capsule collection. They are therefore usually less stylistic and experimental; they are geared more towards the business end and are supposed to appeal to the masses. They are generally safer and more focused on being 'pretty' than artistic or edgy. Regardless of whether we are shooting editorials or campaigns, we always try to keep the brand-aesthetic in mind while planning the shoot and stay true to that. Each brand has its own unique look and image which is important to represent within the shoot and the concept.



Pic 2



Pic 3

Art Appreciation and Critical Analysis:

Pic 2 and 3: In pic 2 the model has been well composed amidst patches of two complementary colours – a shade of orange on the top and cobalt blue below. The other primary and secondary colours are in the right position. The yellow patch on the left side of the frame has been balanced well with a hint of yellow on the right. The slight bend given to the neck of the model complements well with the curved stem behind her. A neat hairstyle has completed the shot. The use of patterns from Islamic architecture immediately draws one's attention and the eye travels over the outfit in a natural way. This entire

colour scheme reminds me of the paintings of Paul Gauguin and Henry Matisse – termed as 'fauvism' in art. Pic 3 is similar in its visual language but an addition of a tertiary colour- shades of muddy brown and a dull green has added to the beauty of the frame.

Pic4: This picture is a game of pastel shades. The vintage props have made it more interesting. At the same time it is an example of good art direction. If one notices the flooring, the art director and photographer have simply spread a newspaper on the floor. It still works. The hue of the picture is so perfect that it clearly indicates the 'hand' of a trained colourist and not just a photo editor.

Pic 5: This once again is a pastel colour scheme. It is certainly not a serious colour scheme but portrays a 'childish mood'. Along with the perfect styling, it has rightly conveyed the message that even a teenage girl has gone back in time to her childhood days. A nice high-key shot.

Pic 6: This picture is a nice play of warm colours. The green patch has added a soothing touch.

Pic 7: Both the models have been composed very well and carry a neat hairstyle. We see a straight face and an absolute profile. Only the model in front has been given an earring. This has added to the aesthetics of the picture.

Pic 4



Pic 5



Pic 6





Pic 7

brilliant conceptualizations like the use of fairy tales in a fashion feature. These three pictures remind us of childhood stories – Alice in Wonderland, Rapunzel, Snow White and Seven Dwarfs. The photographer and the stylist have worked hard in maintaining a common colour scheme comprising of shades of grey, poster reds and hints of brown.

Pic 12: We again see a fauvist approach in this picture. The frame



Pic 8

Pic 8: This is a unique symmetric composition. It is largely dominated by primary colours red and blue. The photographer has cleverly broken the symmetry through one-sided lighting, but has added a soft hair-light to bring a separation from the background. He has given an angle to the red trunk kept below. The repetition of the same red shade on the trunk, on her shoes and the nail paint is indeed a mark of NFK. Further, he has created a place for solid white and jet black as a defined 'colour' in the picture.

Pic 9, 10, 11: These are examples of

Pic 9



Pic 10



Pic 11



is dominated by turquoise green. Magenta is a complementary colour to such a colour shade in the colour theory. It has taken the right place in the picture. What I liked is the black and white design pattern present on



Pic 13

the dress, which is enlarged and added on the boxes as props in the frame. This has added to the picture.

Pic 13: This outdoor shot has been composed well from a slight topish angle. A vignette of grayish green created by the water waves, the boat painted solid white and the masses of yellow flowers with its complementary shades of violet has given a painting quality to the picture. The model is shown in a relaxed mood hence no accessories have been used. Her bare feet in the water shows that she is really enjoying being there.

Pic 14: In this picture we can see a very natural soft light falling on the models. It is dominated by an earthy colour scheme and shades from quaternary and tertiary colour schemes. The photographer has not shot the picture head-on, but at an angle. The half-finished log cabin, with pyres of logs piled up behind, the snow having entered the house till that wall, the bust head of a 'ram' behind and the skull of some animal at the top of the frame has made it a surrealistic picture to some extent. |SP



Pic 14

**Ashok Kandimalla**

Smart Photography has been continually receiving requests to start a basic course for beginners. With this in mind, we have asked a very knowledgeable photographer from Hyderabad to take over writing these articles. We have also requested him to be as jargon-free as it is possible, so that newcomers to photography feel comfortable to pursue the hobby.

The author, Ashok Kandimalla has been in the photographic field for over three decades and has extensive experience in both film and digital photography. Being an electronics engineer by profession and a photographer, he possesses a unique and deep insight into the technical aspects of digital photography and equipment. He has published several articles on photography and some of his writings have also been published in the well-known international magazine Popular Photography.

An avid collector of photographic books and vintage cameras, Ashok has a keen interest in the history of photography and a passion for sharing his knowledge on photography through teaching and writing. He is presently working as a Management and Engineering consultant. You can see his work at http://www.flickr.com/photos/ashok_kandimalla. He can be reached at kashokk@gmail.com

Scene Modes

One of the prominent features of any digital camera is the mode dial which dominates the top deck. This is a control that allows you to select an exposure mode and one of these is the ‘Scene Mode’ (Picture 1). What does this do and how will it help you to take better pictures? Well, that is the subject of the article. So, read on!

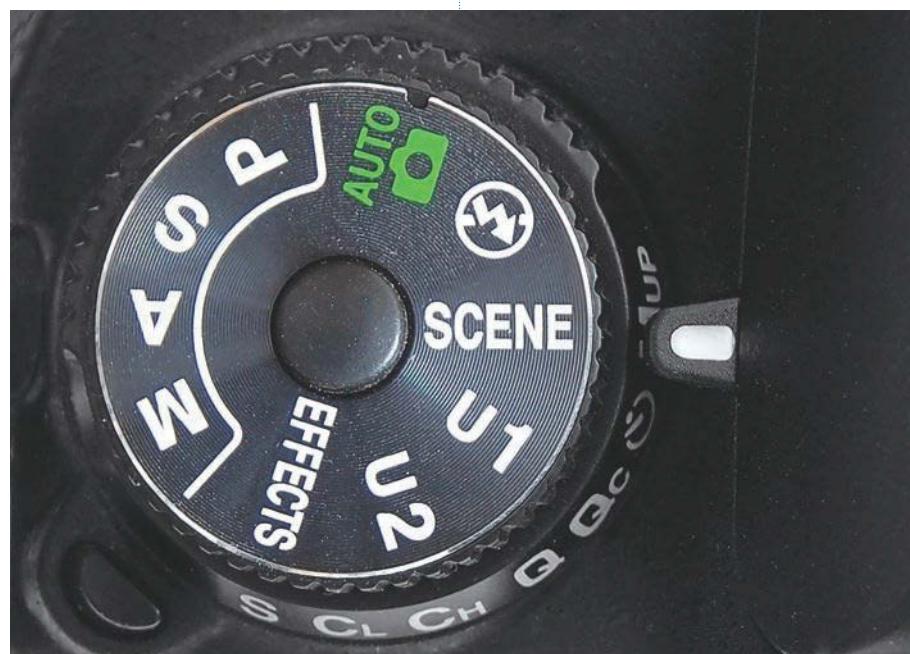
You know that right exposure means the captured image should not be too dark (underexposed) or too light (overexposed) but just right. The amount of light needed to record such an image must be of the right dosage – not too much or too less. This is determined by the exposure meter of the camera. The three parameters that control the exposure are -

- Shutter Speed
- Aperture and
- ISO

Now comes the problem. There is no fixed combination of these three to give a particular exposure. In fact hundreds of combinations are possible. Experienced photographers alter these combinations, to get different results – all with the same exposure! This is called the reciprocity effect. Sounds confusing? Don’t worry the next paragraph will help you understand this.

Reciprocity effect: It means that several combinations of shutter speeds, apertures and ISO values can achieve

the same exposure. Table 1 illustrates this very well. All these combinations give the same exposure!



Picture 1: Mode dial with “SCENE” mode selected.

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Table 1

Shutter Speed	Aperture	ISO
1/125 sec	f/8	50
1/250 sec	f/11	200
1/125 sec	f/16	200
1/250 sec	f/16	400
1/125 sec	f/22	400

Now, the question you will have is, which combination should you use?

The answer is, it depends on what you want to photograph as different values of shutter speed, aperture and ISO will alter how the image is recorded.

For example, do you want to stop the water drops from a fountain as they fall or do you want to stop a racing car in its tracks? These will need a fast shutter speed. You are taking a portrait and for this you would like a soft and unobtrusive background. This would need a wide aperture for less depth of field (DOF). Conversely, you are photographing a landscape and you want everything from a foreground rock to a distant mountain to be sharp. For this case you will need to use a very narrow aperture to get a large DOF. If you want to take a portrait of a baby you would like to use the lowest ISO possible to give a smooth skin.

So, in essence what this means is that, while the exposure remains the same in most cases, the shutter speed, aperture and sometimes ISO have to be chosen by you based on what you want to capture. To make this task easier, cameras are equipped with various exposure modes which are set by the mode dial (Picture 1). Let us confine ourselves to four basic modes first.

These are –

- Manual Mode
- Shutter Priority Mode
- Aperture Priority Mode
- Program

Manual Mode: In this mode you can set both shutter speed and aperture as you wish, for total control. Changing

one of these will not in any way affect the other. Manual exposure mode simply gives an exposure as set by you. So, if you have set an exposure for a particular light, and then the light changes for whatever reason, the camera will make no effort to change the exposure that you have chosen.

Rest of the modes you are going to see are “**automatic**” in the sense that if the light changes, the meter detects that change and alters (depending on the mode you have chosen) – viz. shutter speed or aperture or both and sometimes ISO to give correct exposure.

Shutter Priority (or Tv or Time value) Mode: Here you choose the shutter speed and the camera will set the aperture based on the available light to give you correct exposure, provided it is possible.

Aperture Priority (or Av or Aperture value) Mode: Similar to shutter priority mode but here you choose the aperture and the camera will set the shutter speed based on the available light to give the correct exposure, provided it is possible.

Program: Here the camera sets both the shutter speed and aperture. In some cameras you can change the combination to give the same exposure. As an example, if the camera chooses 1/250 second shutter speed and an aperture of f/11 then you can choose 1/125 sec and f/16, which will give the same exposure. This feature is called ‘shifting of a program’. You might have observed that you are putting the principle of reciprocity to use here.

What are Scene Modes?: This is a collective name for several situation specific modes. Of late these scene modes have multiplied and there are some cameras which have around 20 (or even more) scene modes. They are basically meant to help a photographer to quickly choose (with the help of a suitable graphical icon) the right combination of shutter speed and aperture without getting into too many details. They are normally omitted in high end cameras. That said, there is really nothing amateurish in using

them and in a hurry these are very handy. What are these first of all?

All these are derivatives of program mode where the “program” that is the combination of shutter speed and aperture set is varied, to give the same exposure (except in a few cases, like high key and low key modes where the exposure is varied). However, the combination chosen is different to meet the situation. As an example let us say you have chosen sports mode and the camera is giving an exposure of 1/500 sec and f/4 (to stop action). If you had chosen close up mode under the same lighting, the camera may give 1/125 and f/8 (for more DOF). In other words, exposure is maintained the same but the combination of shutter speed and aperture chosen is optimized based on the scene. Apart from the exposure, some other parameters (like frame advance, saturation, flash operation, etc.) are also set when you select a particular scene mode. So, these are sort of “pre-packaged” programs.

Why do we need them? Let us look at two types of photographs that you often take– portraits and landscapes (as an example) and the corresponding parameters that you need to set (Table 2). You will observe that, you need to change quite a few parameters to get optimal results. Same will be the case when you photograph action or macro or at night as most of these parameters have to change, depending on the situation to get the best results. In fact this is only a partial list. You also need to choose white balance, exposure compensation, AF modes, etc., appropriately!

Remembering all these for each situation can be tough but things can be worse. Let us say you are photographing a landscape and suddenly you would like to take a portrait of a member of your family. From the Table 2 you can see that you need to change a number parameters to handle the situation. This will result in two problems. One is difficulty in remembering the correct parameters for various situations and second is to quickly respond to a

Table 2

Parameter				
Type of Photograph	Shutter Speed	Aperture	Picture Control / Style*	Release mode
Portrait	Around 1/125 sec.	Wide aperture like f/2 for keeping the DOF shallow	Portrait	Continuous to capture changing expressions
Landscape	Not important but min. speed to hand hold is needed	Aperture of f/8 or narrower for adequate DOF.	Landscape	Single

changing situation. What is the solution to this problem? Scene modes to your rescue!

Setting the scene modes: In the earlier cameras, you could set various scene modes directly by rotating the mode dial as these were marked on the mode dial. Of late however, the number of scene modes offered have become so many that it is not possible to mark these on the dial itself. Hence, in most new cameras setting the dial to "Scene" will simply let you access to many scene modes. (Please

see how you can get this access by checking your camera manual).

The scene modes offered in a typical digital camera are given in Table 3 along with some important parameters that need to be set to get best results. Remember that this is a partial list of scene modes. So what will be the complete list like? Unfortunately, manufacturers are going a little overboard here and modes have proliferated! Sometimes they are even given some silly names

like Appetizing Food, Cute Pet, etc.

One thing you must remember is that scene modes will change the ISO (this is called Auto ISO) to get the most desirable shutter speed and aperture. Since a picture can tell more than a thousand words, the most important scene modes are accompanied by examples for your benefit. Also, remember that the implementation may change slightly from one manufacturer to another, but this table will give you a good idea on what scene modes do.



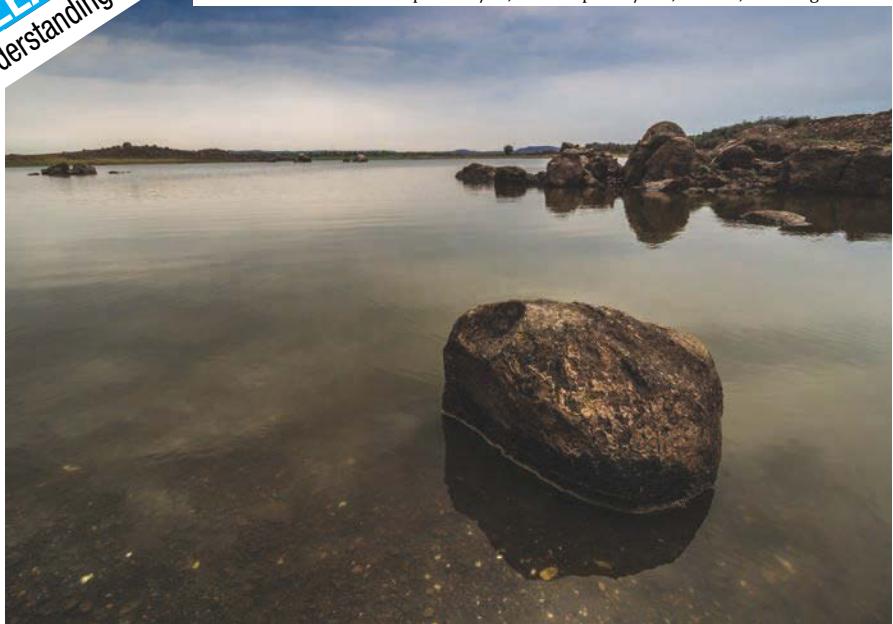
Picture 2: Portrait Mode. A wide aperture is chosen to give a blurred background making it unobtrusive. This also helps to make the viewer concentrate of the face due to its higher sharpness. Tech Data: Aperture f/2, shutter speed 1/1250, ISO 250, focal length 90mm.



Picture 3: Child Portrait. Wide aperture was chosen plus the image is softened a bit. Tech Data: Aperture f/2.8, shutter speed 1/100, ISO 200, focal length 85mm.

Scene Mode & Example	Main Characteristic of the mode	What the scene mode sets -						
		Shutter Speed	Aperture	Picture Control	WB	Flash Mode	AF Area Mode	Release Mode
Portrait (Picture 2)	Blurred background through minimum DOF, slightly softer image	(1)	Wide to give min. DOF to blur background	Portrait for natural skin tones	Auto	Auto TTL	Single point to focus on the eye (2)	Continuous to capture fleeting expressions
Child (Also suitable for pets) (Picture 3)	Uses less sharpness to soften the image to bring out the smoothness of baby skin. Rest similar to Portrait	Slightly higher speeds since children keep moving.	Wide to give min. DOF to blur background	Portrait for natural skin tones	Auto	Auto TTL	Auto AF point selection	Continuous to capture fleeting expressions
Landscape (Picture 4)	Large DOF for sharpness throughout the frame. High sharpness is also applied by camera. Green and red colors are boosted.	(1)	Narrow to give large DOF	Landscape for punchy colors	Auto	Disabled	Auto AF point selection	Single
Sports / Action (Also suitable for wildlife) (Picture 5)	Fast shutter speed to freeze action. Frame advance is kept in continuous to take photograph after photograph so long as you keep the shutter release pressed	Fast shutter speed is set	Not important	Standard	Auto	Disabled	Single point with tracking	Continuous
Close up (Picture 6)	Due to high magnification, the images are prone to hand-shake. Since DOF will be less, narrower apertures are set. Flash can be activated if needed	Moderately high to prevent handshake	Moderately narrow for more DOF	Standard	Auto	Auto TTL	Single point for precise focus	Single
Night Landscape (Picture 7)	Here the scene is lit by the ambient light plus lights from the buildings. The light will be less and hence the camera will choose a slow shutter speed. Less sharpness is applied to reduce noise	Will be slow. You need to use a tripod	Narrow to keep give large DOF	Standard	Auto	Disabled	Auto AF point selection	Single

Night Portrait (Picture 8)	Similar to above but with the addition of a subject in foreground in front of a lit background. So, flash will get activated to record the subject and a long exposure is given to record the background. Exposure is set to give a good balance between subject and background	Same as above	Wide to give min. DOF to blur background	Portrait	Auto	Auto TTL	Auto AF point selection	Single
Party/Indoor	Somewhat similar to night portrait. The exposure is set to provide a good balance between indoor lighting and the subject lit by flash	Will be slow. You need to use a tripod	Moderate to give reasonable DOF	Standard	Auto	Auto TTL	Auto AF point selection	Single
Beach / Snow	These are generally bright scenes with lot of light tones areas which tend to get underexposed. This mode prevents that	(1)	Narrow to give large DOF	Landscape	Auto	Disabled	Auto AF point selection	Single
Sunset	This mode preserves warm tones that are present during sunsets	(1)	Narrow to give large DOF	Landscape	(3)	Disabled	Auto AF point selection	Single
Candlelight	Candlelight is very warm and WB is set to reduce too much redness while at the same time preserving the warmth of candle light	Will be slow. You need to use a tripod	Wide to give min. DOF to blur background	Standard	.(3)	Disabled as it will over power candle light.	Auto AF point selection	Single
Blossom	Colours are boosted overall	(1)	Narrow to give large DOF	Landscape	Auto	Disabled	Auto AF point selection	Single
Autumn colours	Colours especially reds, oranges and yellows are boosted	(1)	Narrow to give large DOF	Landscape	Auto	Disabled	Auto AF point selection	Single
Food	Overall saturation is slightly boosted to make the food look attractive	(1)	Moderate to give reasonable DOF	Standard	Auto	Auto TTL	Auto AF point selection	Single
High key	The subject is lighter than average tone. So the image is overexposed (by around 1.5 stops) to record the tones properly	(1)	Moderate to give reasonable DOF	Standard with higher contrast	Auto	Auto TTL	Auto AF point selection	Single
Low Key	The subject is darker than average tone. So the image is underexposed (by around 1.5 stops) to record the tones properly	(1)	Moderate to give reasonable DOF	Standard with higher contrast	Auto	Auto TTL	Auto AF point selection	Single



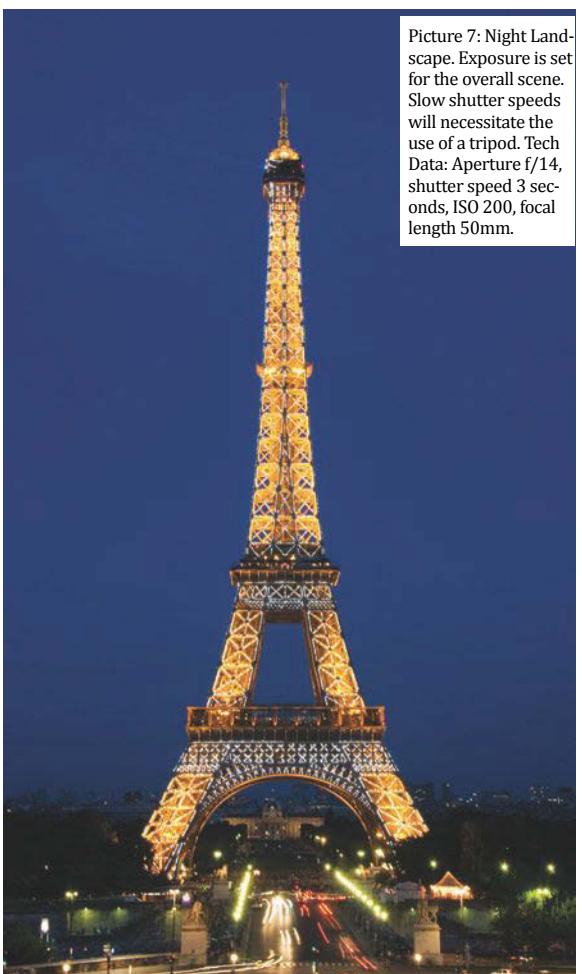
Picture 4: Landscape. A narrow aperture was chosen to give a large DOF which kept everything from the foreground rock to background in sharp focus. An ultra-wide lens was used here. Tech Data: Aperture f/22, shutter speed 1/100, ISO 200, focal length 18mm.



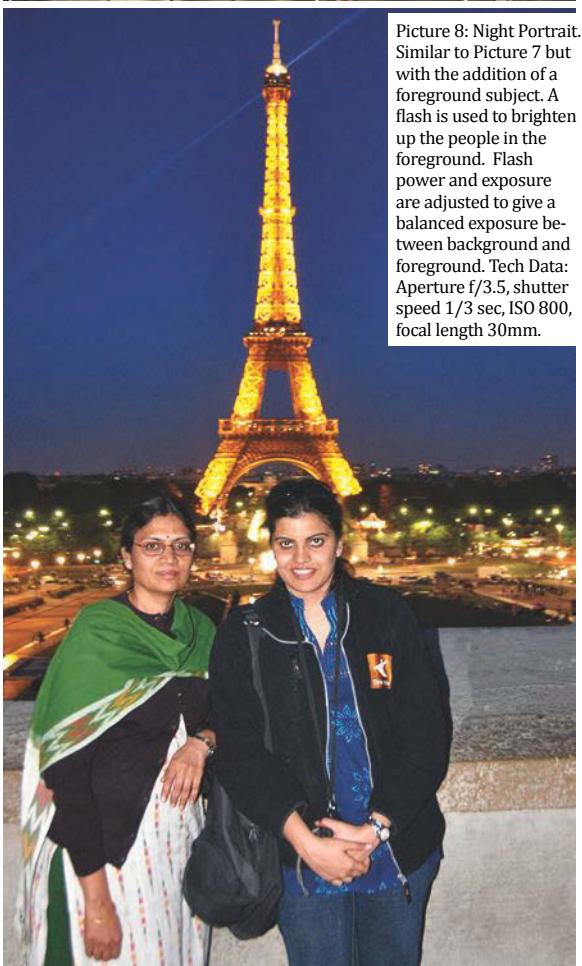
Picture 5: Sports / Action. This osprey has been captured as it took off. A high shutter speed was used to freeze the action. The aperture value is not important here. Since this sort of movement is unpredictable, the frame release is set to continuous advance mode. Tech Data: Nikon D750 with Nikkor 80-400 AFS VR lens, Aperture f/7.1, shutter speed 1/750, ISO 900, focal length 400mm.



Picture 6: Close up. Such images have inherently less DOF due to high magnification. However, the latter can result in blurry images due to hand-shake. Hence, a reasonably fast shutter speed will be chosen along with a moderate aperture to give a little DOF. Tech Data: Aperture f/5, shutter speed 1/400 sec, ISO 200, focal length 90mm.



Picture 7: Night Landscape. Exposure is set for the overall scene. Slow shutter speeds will necessitate the use of a tripod. Tech Data: Aperture f/14, shutter speed 3 seconds, ISO 200, focal length 50mm.



Picture 8: Night Portrait. Similar to Picture 7 but with the addition of a foreground subject. A flash is used to brighten up the people in the foreground. Flash power and exposure are adjusted to give a balanced exposure between background and foreground. Tech Data: Aperture f/3.5, shutter speed 1/3 sec, ISO 800, focal length 30mm.

Note:

(1) – Shutter speed is not important in these cases. However, you must maintain a minimum handholdable shutter speed as the standard thumb rule (see Smart Photography, June 2015 for more on this) or even better, use a tripod.

(2) Most scene modes set AF Area mode to Auto meaning that the camera will select an AF Point and focus on that point. This is mostly fine but sometimes camera can focus on an unwanted point. AF mode is set to AF-Auto (called AI-Focus by Canon) where the focus is locked when the subject is stationary. If the subject moves then the mode switches to Continuous AF to track and keep in focus a moving subject.

(3) White balance is generally kept at "Auto" except in the case of Sunset and Candle Light modes where it is set to retain the warm tone. |SP

(*) What are Picture Controls (or Picture Styles) and how are they different from Scene modes?

Whenever a JPEG file is generated the various parameters that you had set in the camera viz., - white balance, saturation, contrast, sharpness, hue, etc. are taken into account while processing.

However, setting these one by one can be cumbersome. Recognizing this, camera manufacturers have started combining all these settings into easily recallable groups called Picture Controls (also called Picture Styles). Hence, if you have a Picture Control for Portraits and another for landscapes, among others, you can select one of them and the camera will process as per that group settings without the need to change each setting.

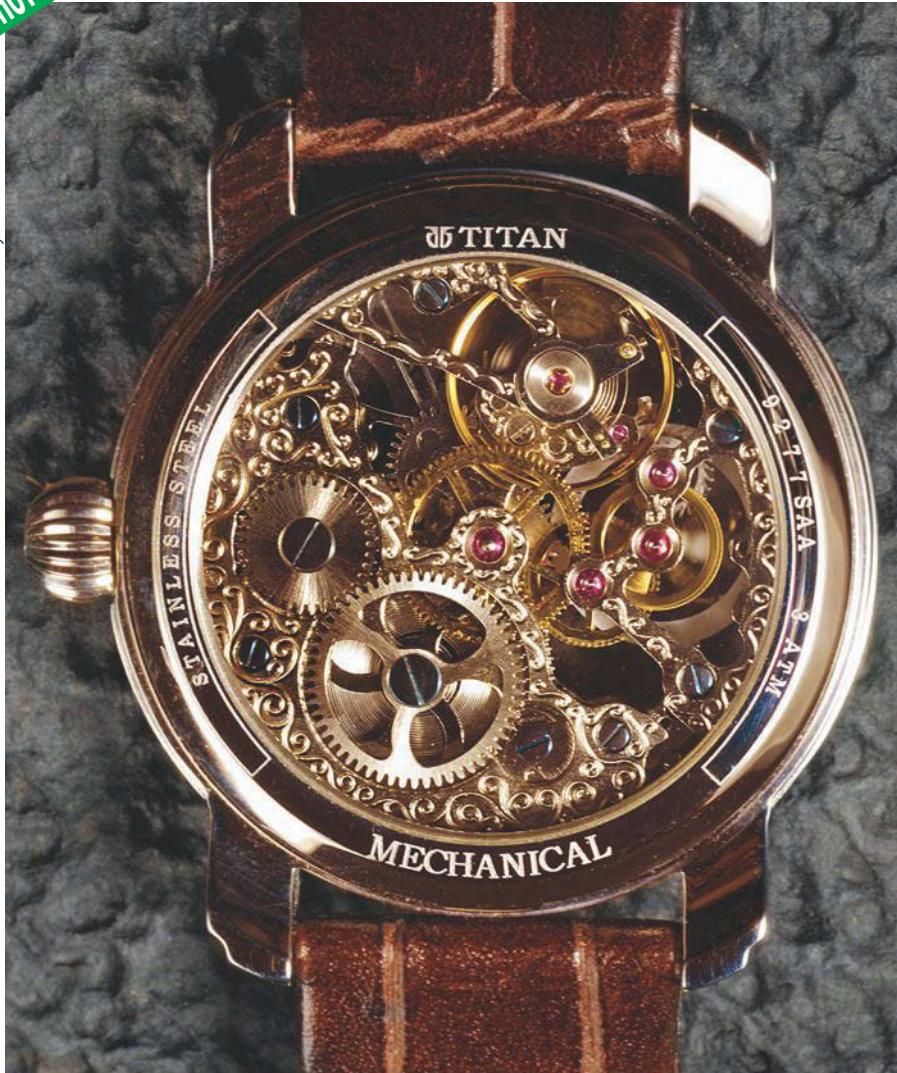
Now, there is some scope for confusion here since you will also find a few scene modes with same or similar sounding names. So, what is the difference between scene modes and picture controls? Well there is a major difference! First picture controls only affect the JPEG processing. Unlike scene modes they do not in any way alter anything else. For example they have no effect on shutter speed, aperture, exposure mode, flash operation, frame advance, etc. and all these are under your control. You can also set any exposure or metering mode you want.

On the other hand, remember that scene modes are derivatives of the program exposure mode where both the shutter speed and aperture are set by the camera. Also certain other decisions are taken. For example, when you choose landscape flash in disabled and frame advance is set to single frame.

However, scene modes will also choose a picture control and this will affect the JPEG processing. For example, a landscape scene mode will choose the landscape picture that gives vibrant colors while the portrait scene mode will choose portrait picture control that will support true skin tones. Other picture control that is used for a number of scene modes is "Standard" (which is a sort of general option which gives balanced results suitable for most subjects). As already mentioned, scene modes will also choose apart from these, AF mode, white balance, frame release mode, flash operation appropriately (See Table 3).

CONCLUSION

Should you use scene modes at all? Yes, but remember that they work well if the scene you are photographing and the mode you choose match! Giving candlelight mode to high key scene for example will not give you good results! Some of the advanced users say that these scene modes are unnecessary crutches that never help the photographer understand what is going on and even call them "idiot modes". While this is true to a certain extent, I feel that they are an excellent means to get you started as they allow you to initially concentrate on the subject and composition rather than the technical aspects of photography. However, learn what parameters each scene mode is altering and why. Also don't try to use all modes. In my opinion you can restrict yourself to a few most used modes like – Portrait, Landscape, Night, Night Portrait, Child and Sports. As you gain more experience, you can drop the scene modes and start using the aperture priority exposure mode, which is preferred by advanced and professional photographers. Scene modes are like support wheels on either side of a bicycle to prevent kids from falling as they learn how to balance. Once that is learnt there is no need for them and they should be removed. Use the scene modes in the same way!



Macro Photography

■ Rohinton Mehta

Strictly speaking, 'macro' photography relates to images taken at a reproduction ratio of 1:1 (magnification 1x) or higher (up to about 25x). This means that an object is reproduced on the imaging sensor, the same size as the original, or larger. If, for example, an object is say, 5cm long and it is recorded on the imaging sensor as 5cm, then it is recorded at 'life-size' or 1:1 or 1x magnification. However, in practical terms, reproduction ratio of 1:2 (half life-size) is also considered as 'macro'.

Please note that there is a difference between 'macro' and 'close-up' photography. Close-up photography is concerned with reproduction of 1:20 to nearing 1:1 (1:20 would mean that an object 1" long is rendered on the imaging sensor as 20th part of an inch).

If an object 5cm long is recorded on the sensor as 10cm, the reproduction ratio would be 2:1. In other words, the image on the sensor would be twice as large as the original object (2x). Be careful that you do not mention that as 1:2

because that would mean that an object 5cm long was recorded as 2.5 cm (half life-size) on the sensor.

'Macro' opens up a new world of photography. It lets us see fine details that would be nearly impossible to see with our naked eyes.

Macro photography (including close-up photography) can be done with any modern camera – even with your smartphone camera. What is needed basically, is a lens that can focus very close. A 'normal' 50mm lens on the 35mm format can generally focus no closer than 18". Special lenses, known as Macro lenses, allow us to focus as close as approximately 4" (depends on the focal length though). Some point and shoot digital cameras close focus at 1cm (or even closer) from the subject. For this brief article, and to keep the discussion as simple as possible, we shall consider using only a full-frame D-SLR. (You can always use APS-C sensor models but the effective focal lengths will change)

There are many methods to achieve macro magnifications. Here are a few simple methods:

Macro lenses: Macro lenses are available in various focal lengths. (**Note** that Nikon labels its macro lenses as 'Micro' lenses as in 'Micro-Nikkor'). In this article, we shall use the term 'macro' and not 'micro'. *Typical focal lengths* are 50/60mm, 90/100/105mm, though a 200mm macro lens is also available.





Centipede with new born babies, shot using a Nikon 60mm f/2.8 Macro lens



Each focal length has its advantages and disadvantages. At any fixed reproduction ratio, the smaller focal lengths will let you focus from a closer distance. Note that with macro lenses, you measure the distance from the front of the lens to the subject (and not from the sensor plane). This is also known as the 'working distance'.

For the same magnification, a longer focal length macro lens lets you stay further away from the subject. This can prevent your shadow from falling on the subject and the extra working distance can be an advantage if you want to set-up additional lighting. Secondly, it can also offer you greater safety when you are trying to photograph a dangerous critter like a scorpion or a snake or any other spooky subject. Thirdly, the longer focal length means that less of the background will be visible, which can improve the picture by keeping away unnecessary clutter from the background.

The reader will notice that in the advantages of using a longer focal length macro lens, I did not mention anything about the depth of field. Wouldn't being further away from the subject also provide greater DOF? Note that I have mentioned "For the same magnification...", and so, the answer is 'no'. Let me explain:

If you take 3 macro lenses, say, 50mm, 100mm and 200mm and produce the same magnification on the sensor (you would have to place the 50mm closest to the subject, the 100mm mid-way and the 200mm furthest away from the subject) and use the same aperture, the depth of field with all the three lenses will be identical!

So remember, magnification and aperture being the same, all lenses will provide the same depth of field.

Close-up filters: Macro lenses can be expensive and not everyone may want to put in the extra money. There is an inexpensive alternative – close-

up filters, also known as close-up lenses or supplementary lenses. Once attached to a lens, it reduces the focal length of the combo and hence the lens can focus much closer. These filters are available in various dioptres (strengths) and varying diameters to suit different lenses.



Dioptre	Focal length
+1	1 meter
+2	1/2 meter
+3	1/3 meter
+4	1/4 meter

These close-up attachments are available up to +10 dioptre but for practical reasons, I would not go beyond using +4.

How do they work? You simply attach the required filter to your lens, the same way you would attach any other filter.



Picture shot using a +4 closeup filter with a 50mm lens set to infinity.

When the focus is set to infinity, and you attach a +1, the lens will focus at 1 meter.

When the focus is set to infinity, and you attach a +2, the lens will focus at 1/2 meter.

When the focus is set to infinity, and you attach a +3, the lens will focus at 1/3 meter.

When the focus is set to infinity, and you attach a +4, the lens will focus at 1/4 meter.

The above stands true for any lens you use.

(With the focus set to closer distances, the combo will focus closer and hence provide greater magnification)

Picture shot with a 50mm lens set to its closest focus.

You can also stack two dioptres if necessary. As an example, if you have a +1 and a +2, you can combine them to form a +3 but you must always attach the stronger filter first to the lens.

And yes, before you attach a close-up filter, remove the 'safety filter' (usually your UV filter) in case you have it on the lens.

Drawbacks, compared to a true macro lens

- Image quality may not be as good as with a macro lens (but this also depends on the quality of the close-up filter. I have used high-end close-up filters in the past and no one ever knew the difference, even on 20x16" prints)
- Unless you remove the close-up filter, the lens will not focus on distant objects.
- Regularly attaching and detaching a close-up filter increases the chances of damage to the lens filter thread, especially if the lens filter thread is made of plastic (Most modern lenses have filter thread made of plastic).

Extension Tubes: Extension tubes are hollow metal rings placed between the camera body and the lens. Doing this allows the lens to be focussed much closer. As an example, a 300mm lens may have a minimum focussing distance of say, 6 feet, but with an appropriate extension tube, it could focus much closer, maybe 3 feet. This obviously will create a larger image on the sensor. Extension tubes are available from most camera manufacturers as well as from third party. Please be very sure that the extension tube you are trying to attach, is compatible with your camera, or else it could cause damage. As with the close-

With close-up filters, there is no noteworthy loss of light hitting the sensor and you can use your camera's in-built exposure meter without any hassle.

As an example, you attach a +4 to a 50mm lens and to a 200mm lens. Both the lenses, *when set to infinity*, will actually focus at 1/4 meter (about 10 inches). Obviously, the 200mm will provide a much larger image even though both the lenses have identical dioptre attached and are focussed at the same distance (in this case, 1/4m/10").



Picture shot using Nikon's PK-13 extention tube with a 50mm lens.



up filters, you cannot focus on farther away subjects unless you remove the extension tube. On the positive side, there is no loss of image quality since extension tubes have no optics.

Since the lens is extended away from the camera body, there is a reduction in the amount of light reaching the sensor. However, all D-SLRs today use TTL (Through The Lens) metering, which will take care of the light loss.

Tele-converters (TCs): A tele-converter multiplies the focal length of the lens it is attached to. A 1.4x TC increases the focal length by a factor of 1.4; a 1.7x increases the focal length 1.7 times. A 2x TC doubles the focal length. A TC is a 'negative' lens; it spreads the light from the lens it is attached to. Due to this, the light reaching the imaging sensor is reduced. A 1.4x TC loses 1 stop of light; a 2x TC reduces the light by 2 stops. As an example, a 200mm f/2.8 lens with a 1.4x will become a 280mm f/4 lens; 200mm f/2.8 + 2x will become a 400mm f/5.6 lens. When shooting from the same position, the

400mm will obviously provide greater magnification.

Do note that any imperfections of the lens will also be magnified accordingly. For this reason it is wiser to use the best lens you can afford. And generally, we use TCs only with prime lenses for the same reason.

Lens Reversal: Using a special adapter, known as the Lens Reversal Ring, it is possible to mount a lens in reverse. The ring has a normal lens mount on one side and filter thread on the other. You first attach the ring to the camera body and then attach the lens in reverse

Try:
Try reversing a 50mm normal lens and take a shot (if you don't have a reversal ring, just hold the reversed lens touching the camera body and then you move towards the subject till you get the subject in focus. Be careful though; you will have to go very close to the subject (about an inch or two); you could hit the subject with the exposed rear surface of the lens. Also be cautious that you don't let go of the lens!)

using the filter thread. Please use lens reversal rings only with prime lenses.

Note that this does not work equally well with every lens. *It works best with those lenses in which the diaphragm appears the same size irrespective of which end you look through.*

Note: When you use a lens reversal ring, make sure that the lens you are using has an aperture ring (a non-G type lens). For the shot you see here, I used a 50mm f/1.4G lens and hence had to manually adjust the aperture using the stop-down lever on the lens. This is troublesome, and you cannot be sure of the f/ number you are using.

As indicated earlier, there are other methods too for getting into macro photography, but for the sake of simplicity, we have discussed the few which almost anyone can use. |SP

Picture shot using a 50mm f/1.4 lens reversed, using a Lens Reversal Ring.





Welcome to My World of Landscapes

■ Rohinton Mehta

Of all the genres of photography, landscapes is probably the most sought after, though an equal number of photographers may prefer wildlife or even portrait photography. Landscapes are found everywhere, but I would be the first to admit that I prefer going out of the city for my dose of it. But before we go ahead, let us be very clear about an essential requirement for stunning landscapes. *In my opinion, the most important requirement is to get out of your comfort zone!* If you are the type of person who loves to tuck under a warm blanket on a cold wintry night and not get up till the sun warms the air, or if

you are a person who hates walking or carrying a reasonable amount of load, then landscape photography (or for that matter, any other genre of photography) is probably not for you. Stay home and enjoy your television!

Photography is painting with light. Without light, there can be no photography. It is generally assumed that good photography can only be done during the 'golden hours' (one hour just after the sun rises, one hour before the sun sets). While that holds true most of the time, consider this: Light on an overcast day is often considered 'bad' but if you care to look

Note: For the purpose of this learning, we will not be considering medium and large format cameras.

at the positive side, highlights don't get overexposed on an overcast day and shadows show up with detail! Strong sunlight that casts heavy shadows is also often considered 'bad' but it can accentuate colours and create contrast with low-contrast subjects. Frontal light is not good for bringing about the modulations in tones but again, frontal light gets you punchy vibrant colours. So before you justify yourself, remember that each type of light has its own plus points and you, as the photographer, should exploit this possibility thoroughly.

When it comes to 'light', we need to understand its qualities, which further depends on the strength (intensity)

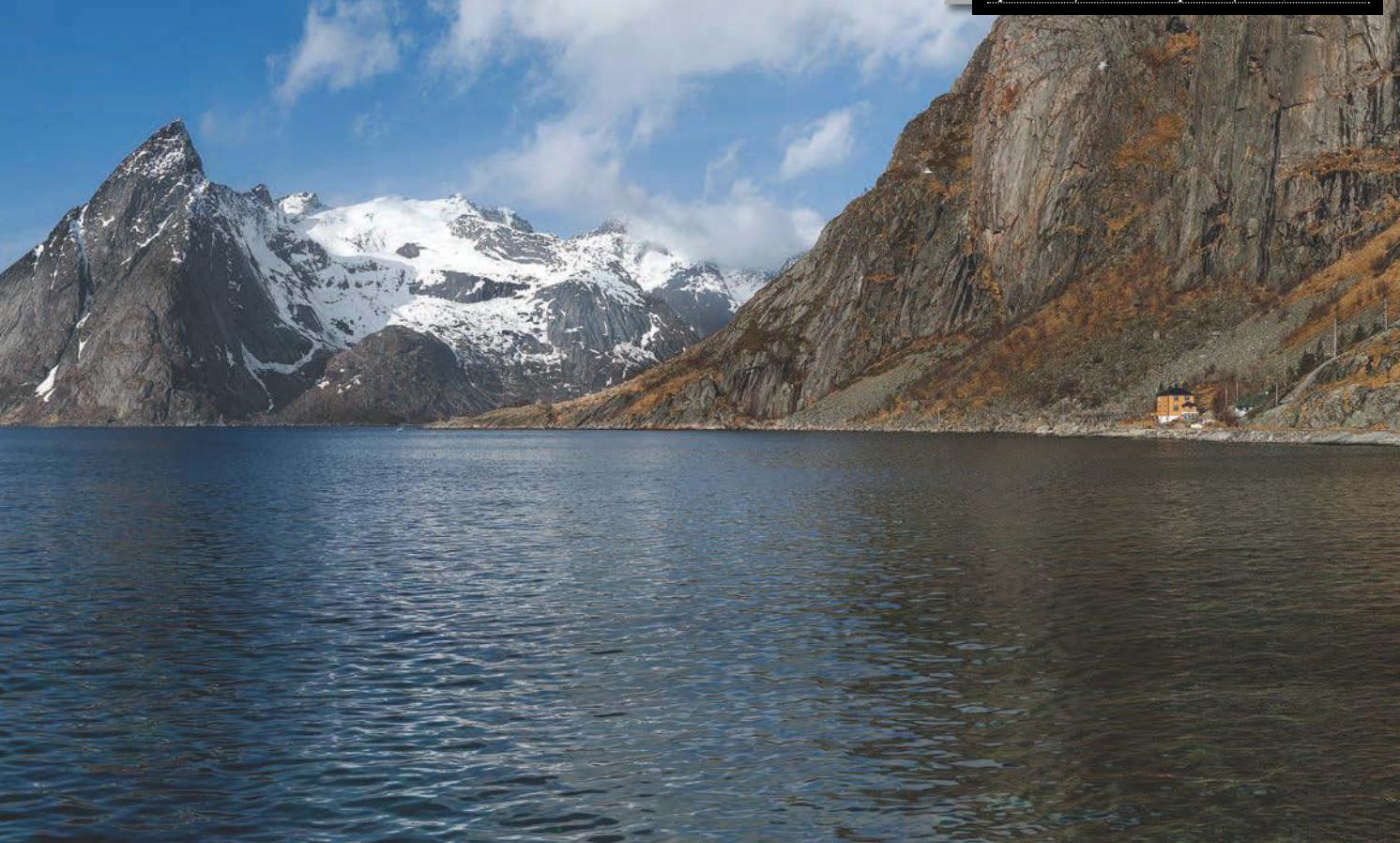


Photo courtesy: Rajen Nandwana

and 'hardness', direction and colour. We also need to know the effect of light on reflective, non-reflective and translucent subjects.

Soft light: Early morning and late evening light is considered 'soft'. Light on a cloudy day is also considered 'soft'. Soft light is good for high contrast subjects; it prevents/reduces highlight burnouts and fills shadows with details. It is also very good for close-ups.

Hard light: Strong, afternoon light is considered as 'hard' light. Though often considered as 'non-photographical' light, it can, under certain circumstances, be used for landscape photography.

Medium strength light: Medium strength light falls between soft and hard light and is often considered the best for landscape photography, especially if it hits the scene at an angle. Angular and medium strength light brings out texture and detail, while providing the best modelling (modulation of tones).

Direction of light: *Frontal light*, which is not considered good for portraits, is fine for landscapes, since it brings out vibrant colours and fills up most shadows with details.

Side lighting emphasises texture and form.

Back lighting makes for dramatic silhouettes.

Twilight is good for bringing out the beautiful blues and pinks in the sky.

Colour of light & White Balance (WB): Whatever is the colour of the light, is the final colour of your photo. It is necessary to think of the colour of light as 'cold' or 'warm'. Early morning light can be 'cold' (blueish) while late evening light is 'warm' (reddish-yellow).

White Balance is a fancy term in photography that helps us to maintain neutral colours in our photos. After all, what is white in a scene must appear white in the photo. But I just mentioned

A Tip for sunrise/sunset photographers: Do not use Auto White Balance (AWB) for sunrise/sunset shots. If you do, it's very likely that the subtle colours you see in the sky may 'wash out'. Instead, use 'Daylight' preset.

above that whatever is the colour of the light, is the final colour of the photo. This means that, for example, if I photograph the Taj Mahal at Agra in the late evening, the white marbled Taj will appear yellowish. You may like that or you may not. Digital cameras allow us to change this situation - you can control the White Balance so that the monument appears white in spite of the colour of the light being yellowish.

You can of course use White Balance creatively. You can, for example, set your WB to create 'warmer' effect even

when the light is not 'warm' (set the WB on your camera to 'Cloudy' when it is actually sunny). Or set the WB to 'Tungsten' to give a moonlit effect even during daytime!

Landscape photography equipment
Camera Bodies: Almost any camera body can be used for landscape photography but the larger sensor cameras do have some advantages, especially in low light.

35mm type – sensor size 36x24mm – (often referred to as 'full-frame') provide better dynamic range and the best noise control. Whether you use a D-SLR or a Mirrorless Interchangeable Lens Camera, it does not matter.

APS-C size sensor models – sensor size approx. 23.7x15.7mm – can provide image quality almost indistinguishable from its larger sensor cousins. Again, whether you use a D-SLR or a Mirrorless Interchangeable Lens Camera, it does not matter.

Micro Four Thirds – sensor size approximately 17.3x13mm – offer you the comfort of carrying lightweight equipment, while keeping up with high standards of image quality.

1" Type sensor models – Sensor size approximately 13.2x8.8mm – (like the Sony RX100, Panasonic FZ1000 etc) offer pretty decent image quality as long as you don't go overboard in your print size and as long as you shoot in good to average light.





Photo: Rohitani Mehta

Landscape photography can of course be done with even smaller sensor cameras, including the mobile phone cameras. As long as your ambitions are not too high (and even that is changing day by day) you'd be pretty happy with the image quality from mobile phone cameras.

Lenses

Though we often think of (and use) wide-angle lenses for landscape photography, it's not necessary to stick to them; you can use any lens – from super telephoto to fish-eye – as long as you understand what each lens is capable of.

Normal lens - In 35mm format, a 50mm lens is considered a 'normal' lens. 50mm is the focal length against which all other focal lengths are compared. It covers (diagonally) approximately 46°. (Some photographers think that this lens is called 'normal' because a view through it, is the same as the view through a single eye. This of course is not true).



Nikon 50mm f/1.4

Wide-angle lens - Any lens that covers a reasonably wider field of view than the 50mm lens, is considered as a wide-angle lens (Eg. 35mm, 28mm, 24mm, 20mm etc). Such lenses are very useful when photographing in cramped spaces and for landscape photography. *Wide-angle lenses make distant objects appear even further away (further away than they actually are). Objects close to the lens appear very large while far-away objects appear much smaller.*

Unless you consider yourself as an accomplished photographer and know

what you are doing, my suggestion to you is to stay away from the ultra-wide-angle (wider than 24mm) lenses. Most users of wide-angle lenses use them just to cover wider vistas, but that's not the main reason for using them. *When used correctly, ultra-wide-angle lenses can create extreme visual depth. To do that, you position the camera very close to an eye-catching element in the foreground (the 'anchor point'), angle the camera slightly downwards and keep the horizon high up in the frame. Then use a narrow aperture to cover the needed depth of field.*

Compare this pic with the one overleaf. Wide-angle lenses make distant objects appear even further away



Photo courtesy: Rajen Nandwana

Camera: Canon EOS 1Ds Mark III
Lens: 24mm Tilt/Shift L II
Filter: 6-stop ND + 2-stop GND
Aperture: F/13; **Shutter speed:** 45sec; **ISO:** 100



An extreme wide-angle lens, which covers 180° or more is known as a **fish-eye lens**. This too can be used to create stunning and surreal images. The distortions created by such a lens can be often corrected (to a degree) using modern software.

Telephoto lens - Any lens that covers a reasonably narrower field of view than the 50mm lens, is considered as a telephoto lens (Eg. 70mm, 100mm, 200mm etc). It's a misconception that you can photograph landscapes only using a wide-angle lens. You can certainly use a telephoto lens (or even a normal lens) for this purpose.

A telephoto lens is most useful when

you want to visually compress a scene (when you want to visually narrow-down the distance between the nearby

and background elements in your scene). A telephoto lens can also isolate an element from its background.

Compare this pic with the one overleaf. Notice how the telephoto lens has brought the mountain closer to the row-houses



Camera: Canon EOS 1Ds Mark III
Lens: EF 70-200mm f2.8 at 125mm
Aperture: F/13; Shutter speed: 1/50sec; ISO: 125

Photo courtesy: Rajen Nandwana

Zoom lens - A zoom lens (often referred to as a zoom) offers multiple focal lengths in one lens. I label this lens as a 'convenience lens'.

I am sometimes asked, "which lenses should I carry for my landscape photography trip"? There can be no clear-cut answers; the answers would depend on your intended location, prevailing weather conditions, whether easy transport is available at all times, the amount of walking you'll do, your physical health and your personal likes and dislikes. Here are some focal lengths you could consider (I have suggested zooms for convenience; you can use primes if you like):

Focal lengths for 'full-frame' models (near abouts): 16-35mm; 24-70mm/24-120mm; 70-200mm

Focal lengths for APS-C models (near abouts): Fisheye; 12-24mm; 18-55mm; 50-150mm

I again repeat that these are only suggestions based on my experience and not a fool-proof guarantee.

Tripod

A tripod, often considered as a pain in the pyjamas, is, in my opinion, the most important accessory for landscape photographers. Let's face it. A tripod is troublesome to carry. It will slow you down. Small movements of the tripod or the tripod head for better framing can be a nuisance if you are not conversant with your tripod. But you forget something very important. *It will provide you with sharper pictures.*

It will allow you to use narrow apertures to increase your depth of field, even in low light and without boosting the ISO. It will provide you with sharper images when you use very long shutter speeds with neutral density filters. It will allow you to use the optimum aperture of your lens and still provide extreme depth of field (using focus stacking). In my opinion, a tripod's advantages far supersede its disadvantages.



Tip: Don't use a zoom lens like a zoom lens! In other words, don't use a zoom lens just to change the angle of view while shooting from the same position. If you shoot from the same position, the perspective will remain the same no matter what focal length you use. Instead, consider each marked focal length as a different prime lens and use your feet to go towards or away from your subject to frame it.

Cable Release

It is possible to jerk the camera even when on a tripod. Using a suitable cable release (or even better, using a wireless release) guarantees shake-free images.

Filters

It's true that the advent of digital photography has seen less and less use of various filters. Even then, a few filters should be in every photographer's bag.

Polariser - Used correctly, a polarising filter reduces atmospheric haze, removes glare, saturates colours, deepens blue skies, and to a certain extent, increases shadow details. If you are using a D-SLR, then you need a Circular

Polariser (CPL) but mirrorless camera users can use either a CPL or a Linear Polariser. Note that while the effects of many filters can be simulated in Photoshop (and other such programs), at the time of this writing it is not possible to simulate the effects of polariser in Photoshop.



Hoya Circular Polariser

Neutral Density (ND) filters - If your passion is to create silky-smooth flow of water or clouds, then ND filters are recommended for you. These filters allow us to use slower shutter speeds without overexposing the images, even in bright light.



Hoya 3-stop ND filter

ND filters are available in various strengths - 1 stop (0.3x); 2 stops (0.6x), 3 stops (0.9x) and go up to 9 stops (generally).

Graduated Neutral Density (GND) filters - These are very useful filters for landscape photographers. Under very contrasty lighting situations, photographing landscapes that involve a bright sky as well as a dark foreground, is often a problem. If you expose correctly for the bright sky, the foreground will get too dark; if you expose correctly for the dark foreground, the sky will get overexposed. If you go half-and-half (select a middle exposure), both, the sky as well as the foreground will suffer. One easy way out here is to use a Graduated Neutral Density filter

Photo: Rohinton Mehta



Top portion of the sky darkened using a 2-stop GND filter

(GND). After focussing and metering, place the GND filter in front of the lens so that the darker portion of the filter covers the bright sky (Filter holders are available). *Note that you do not meter after the filter is placed in position – you meter before you position the filter.* A drawback of using GND filters is that the horizon line should be more or less straight; if something is protruding into the sky area (like a tree or mountain), that too will darken and look false.

Graduated ND filters come in round shape as well as squares/rectangles. I suggest you purchase only the square/rectangular shapes otherwise the demarcation line will always pass through the center of your composition. With the square/rectangular filter, you can shift its position to suit your framing.

Note that GND filters come in varying strengths and two varieties – with a soft demarcation and a hard demarcation. When using wide-angle lenses, use the soft-demarcation filters; with telephoto lenses, use the hard-demarcation ones. The filter strength is marked thus: 0.3x (1 stop),



0.6x (2 stops) 0.9x (3 stops) etc. They are available in different colours too, example graduated blue, graduated tobacco, graduated yellow etc.

Camera Bag

Let's face it! Procuring a camera bag that suits every photo shoot is easier said than done (I have 7 camera bags but I never seem to have the one I need!). Either your bag is too small or too big or too heavy.

A loaded camera bag could easily weigh anything between 10-18 Kg (23-41 lbs). Hence be very sure that you carry only what you'll actually need (but Murphy's law says that you'll need the lens that you did not bring along!). Overloading could mean a very tiring and frustrating trip, or worse, a trip to a hospital for slip-disc!



Graduated ND-soft filter

Graduated ND-hard filter

Note: Aircraft travels do not allow bags heavier than 7 Kg (some airlines allow only up to 5 Kg) as personal luggage. Large camera bags alone often weigh 4-5 Kg, leaving you with the option to leave most of your equipment at home or pay a penalty for the additional weight!

Easy way out for beginners

Beginners in landscape photography can always take the help of Scene modes built into almost every camera today. Some useful Scene modes for landscape photographers are: Landscape, Night landscape, Beach/snow, Sunset, Dusk/dawn, Blossom, and Autumn colours. You set the mode as per the scene in front of you and the camera provides you with the optimum exposure for that particular 'scene'. Couldn't get easier! (Please refer to our Learning section in this issue for more on Scene Modes)

Also available are Picture Controls (Nikon) / Picture Styles (Canon) which allow you to fine-tune the images to your personal liking. As an example, if you like saturated colours, you could set the Picture Control to 'Vivid'. You could also increase or decrease the image sharpness, contrast, brightness hue etc. to suit your needs.

For advanced workers

Another way out to deal with very contrasty scenes is to create HDR (High Dynamic Range) images. You do that by bracketing a number of shots of the same scene at varying shutter speeds (aperture does not change) and then, using a suitable software (like Photoshop, Photomatix etc), merge them together to form an image with good detail in highlights as well as the shadows.

There are some photographers who hate HDR imaging, but let me assure you, when done skilfully, HDRs can and do produce stunning landscapes.

Some Pointers to Help you

1. Understand your camera's abilities and its limitations.

There is only one way to accomplish this. Study your user manual and put into practice what you have learnt. Majority of photographers never study their user manuals, which is a pity because majority of photographers don't know how to use their cameras to their full potential.

Note: The Scene modes listed above are from the Nikon D750 but similar modes are available on almost every camera model.

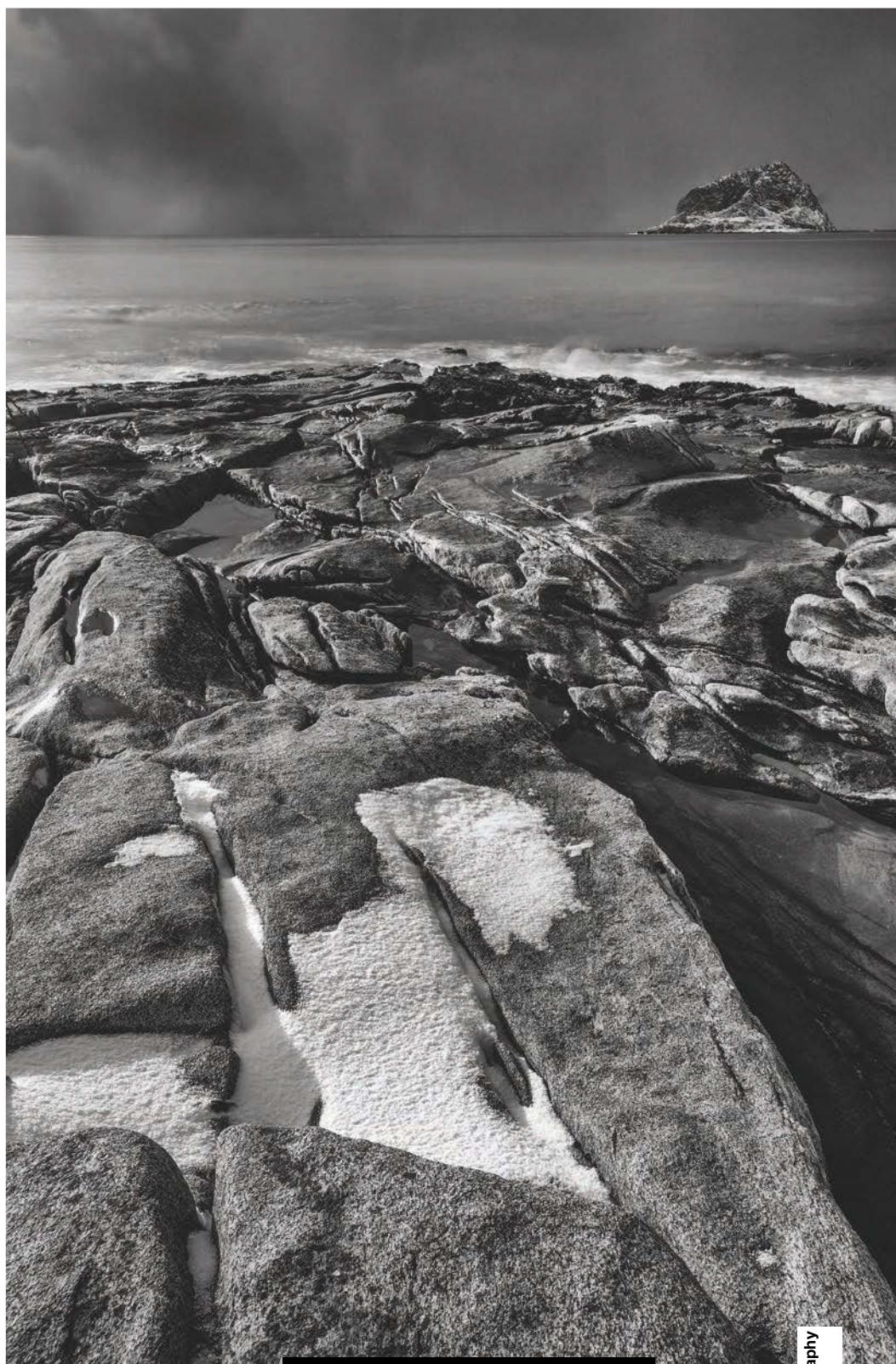


Photo courtesy: Rajen Nandwana

Camera: Canon EOS 1Ds Mark III

Lens: EF 16-35mm at 27mm

Filter: 3-stop GND

Aperture: F/13; Shutter speed: 3.2sec; ISO: 100

2. Don't carry a mountain!

You may own various camera bodies and lenses, along with many other gadgets. Avoid the temptation to carry every photo equipment you own. The bulk will tire you down and you will not be able to enjoy your hobby. If you own 'fast' as well as 'slow' lenses, consider carrying the slow lenses since they are smaller and lighter in weight. As a landscape photographer, you are more likely to use say, f/8 to f/16 for most of your photos, so carrying f/2.8 lenses don't make much sense.

Note: There will always be an occasion when you'll wish you had a particular lens that you did not carry. Speaking for myself, if I need to use a particular lens very rarely, I am prepared to leave it at home if that makes my kit-bag reasonably lighter. I remind myself that the best lens is the one I am carrying!

3. Carry a good tripod (and use it!)

Carrying a tripod but not using it is senseless. Believe me, I have seen tripod-carrying photographers not use them.

"Oh, it's too much trouble setting up the tripod for one or two shots". "It slows me down". "I find it easier to compose my frames when not using the tripod". If you feel this way, please refer to my advice in the intro.

4. Research your destination on the Internet (and if possible, do a physical recce)

Before leaving your home for the intended destination, do a research on the Internet and find out everything you can about your place of visit. Find out how to get there, the weather conditions, sunrise/sunset times, the best season to visit, hotels, mode of transport once you reach the place, about tourist guides, costs and anything else you can think of.

After reaching your destination, if possible, go to the intended locations, taking along with you, only a compact camera. This will be your recce visit. Take pictures and make notes of the scenes, camera positions, angle of light at that particular time of the day. Also try and estimate the angle and direction of light for other times of the

day; if your picture demands frontal or side lighting but you reach the site when it is back-lit, it's not going to help. This does not mean that you should not shoot against the light (Contra Jour). But being better informed can translate to better pictures.

5. Understand composition

Composition refers to the placement of various elements within the frame.

Good composition can turn a not-so-good picture into a very much acceptable picture, whereas bad composition can ruin an otherwise good picture. There are many guidelines for good composition but we shall discuss few very important ones.

(a) Shoot verticals too - Because our eyes are placed side-by-side,

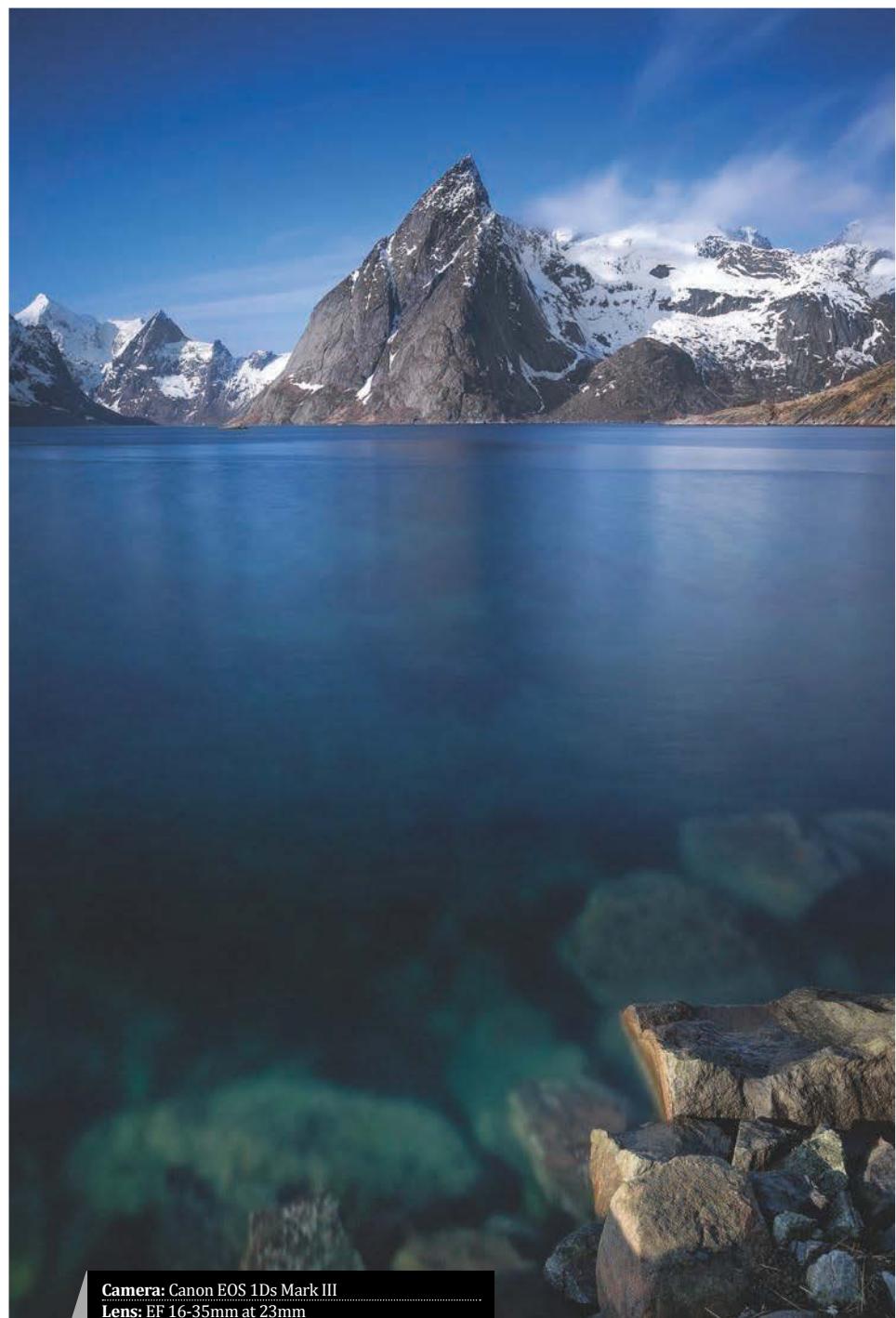


Photo courtesy: Rajen Nandwana

Create an 'anchor point'

we cover more of the scene horizontally than vertically. May be due to this, we tend to shoot more horizontal frames than vertical. But this should not stop us from taking landscapes in the vertical format. Many scenes look great when shot in the portrait (vertical) format.

Remember, most books and magazines are in the vertical format!

(b, c and d) Create an 'anchor point' using an interesting foreground element; Lead the viewer's eye into the picture; Create aerial perspective - We see in three dimensions – width, height and depth – but our photos have only two dimensions, width and height. The very important third dimension of depth is missing. Hence we need to create a feeling of visual depth using the three sub-points mentioned above (b, c and d).



Photo courtesy: Rajen Nandwana

Camera: Canon EOS 1Ds Mark III
Lens: EF 24mm Tilt/Shift L II
Aperture: F/13; **Shutter speed:** 10sec; **ISO:** 125

d) Include an element that provides a sense of scale - By including an element of a known size, we can give a sense of scale to the picture. As an example, by including a person in a photograph of a mountain, or a waterfall, the viewer can immediately get an idea of the size of the main subject in the frame.

e) Keep horizons level - One of the worst mistakes in landscape photography is a leaning horizon in a water body scene. Water maintains its own level and hence, to show that the water is not in level, is wrong.

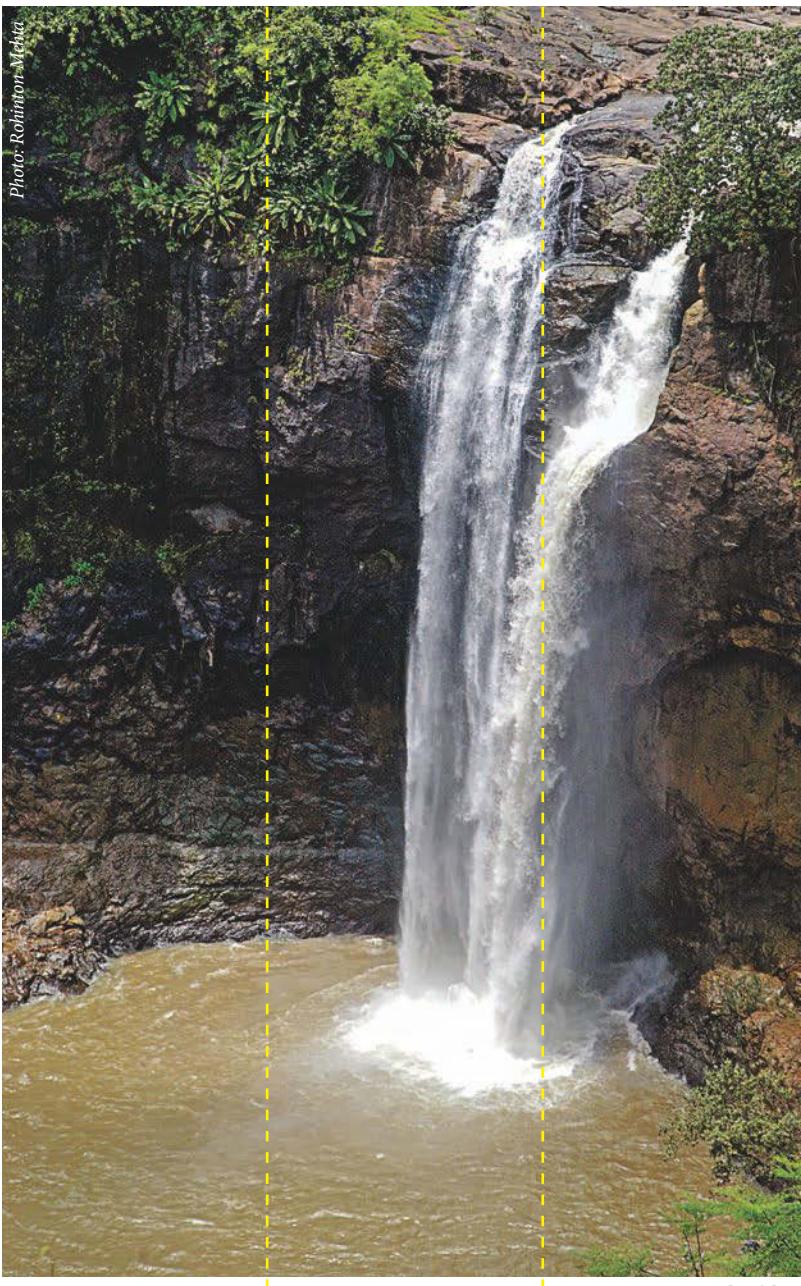
f) Frame as per the rule of thirds - The



Use aerial perspective to create visual depth



Make use of 'leading-in lines' to create an illusion of depth



centre of interest should ideally not be in the centre of the frame. Divide the frame in three equal parts (vertically and/or horizontally) and place the most important element at one of the dividing lines/intersecting points. In this picture, the waterfall is placed as per this rule.

g) Know where to focus - Mentioning this may sound silly, but lots of landscape photographers set focus to infinity. This should be avoided. When you focus at infinity, the foreground does not maintain the required sharpness, even though you stop down the lens aperture. *With landscapes, it is best to focus a third of*

the way into the scene and then use the appropriate aperture for maximum depth of field. Alternately, you may consider using hyperfocal setting.

What is hyperfocal setting?

It is a focus setting that gets you the maximum depth of field from half that distance to infinity. Here's an easy way to set this distance: First, manually focus on the farthest element that you want sharp. Then focus closer, while still retaining acceptable sharpness on the distant element. Note that if you want maximum sharpness (instead of acceptable sharpness) at infinity, hyperfocal setting may not be the best solution. In that case, it may be better to focus more towards infinity.

And when talking of focussing, it will certainly help if you use **Live View**. Live View focussing is generally slower but more accurate. Use this method for the greatest focussing accuracy:

- Focus using Live View (Autofocus or manual focus).
- Enlarge the Live View image on the LCD and fine-tune the focus manually. (If you have a LCD loupe, it will make the job even easier).

h) Control your DOF - Granted that most landscape pictures are sharp from close-by to infinity, but this need not always be so. Depending on the scene, for aesthetic reasons, you may want some areas to be sharp and other areas to be relatively 'softer'. Telephoto lenses, used at wider apertures, will restrict the DOF while wide-angle lenses will increase the DOF.

Landscape photography can be very tiring. It demands dedication of the topmost order, but the satisfaction you get and the images you create will last forever. |SP

To sum up

- Keep your camera rock-steady
- Use cable release or wireless release
- Try Live View focussing
- Use a lens hood to restrict flare
- Use an appropriate aperture, depending on the zone of sharpness you need
- Meter correctly. Avoid underexposure as well as overexposure. Take the help of your camera's histogram.
- Shoot in Raw and shoot to the right, if possible
- Even though you shoot in Raw, try to set the proper White Balance. It is easier to add hue than remove false colours
- To create silky smooth waterways, use ND filters
- To darken an overly bright sky without affecting the foreground, use Graduated ND filters
- Use a Polariser to saturate colours

Reviews



100 D-SLR Review Canon EOS 760D with 18-135mm lens



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114 Lens Review TOKINA AT-X 11-20 F2.8 PRO DX



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110 Lens Review CANON EF 11-24MM 1:4 L USM



120 Smartphone Review Asus Zenfone 2

123 First Look Flickr 4.0

Change in Rating System

Smart Photography's new rating system exercises stricter evaluation in view of improvements in the overall performance of photographic equipment. Marks will be awarded for the following parameters...

Final Rankings

Recommended 75-80%
Best Buy 81% and above

D-SLR CAMERAS

Design & Build Quality	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

LENSES

Design & Build Quality	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Sharpness.....	(out of 5)
Distortion control.....	(out of 5)
Aberrations.....	(out of 5)
Darkening of corners.....	(out of 5)
Extra Features.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)

COMPACT CAMERAS

Design & Build Quality	(out of 20)
Key Features.....	(out of 20)
Ergonomics.....	(out of 20)
Performance	
Autofocus.....	(out of 5)
Metering.....	(out of 5)
Noise control.....	(out of 5)
Distortion/Sharpness.....	(out of 5)
LCD/Viewfinder.....	(out of 5)
Auto White Balance.....	(out of 5)
Value for Money.....	(out of 10)
Grand Total.....	(out of 100)



Inside the Box

- ✓ Canon EOS 760D Body
- ✓ Body cap
- ✓ Strap
- ✓ Battery charger LC-E17E
- ✓ Battery pack LP-E17
- ✓ Interface cable
- ✓ Software CD-ROM
- ✓ EF-S 18-135mm f/3.5-5.6 IS STM lens
- ✓ Lens front and back caps

Canon EOS 760D is the latest offering from Canon, featuring a 24.2-megapixel APS-C sensor. The camera features WiFi and NFC, along with a fully articulated LCD and premium build quality.

Design and Build Quality

The Canon 760D features a tough matte-finished polycarbonate exterior. This camera provides a solid feel similar to Canon's professional models (the low-end D-SLRs provide a distinct 'hollow' feel). A few subtle design changes are visible, mainly a video toggle added to the power switch. This now operates in the order: Off, On, and Video. The status LCD is small. The camera has metal tripod receptacle and lens mount.

The lens is also predominantly made of polycarbonate with two concentric barrels. The front element does not rotate on focussing or zooming, which makes it easy to use polariser and graduated filters. It has a zoom lock to prevent the shifting of zoom position, and this is particularly useful when transporting the equipment. The mount is metal.

Key Features

Canon 760D Body: The 24.2-megapixel 760D uses an APS-C Type (Approx. 22.3 x 14.9mm) CMOS sensor with primary colour filters. It has a Canon EF lens mount that accepts Canon EF and EF-S lenses (EF-M lenses are not compatible). The camera features Auto and Manual dust cleaning feature (supersonic filter) and appending dust delete data.

The 760D uses TTL secondary image-registration and phase-difference detection methods for focussing. The camera has 19 focus points, all of which

Canon EOS 760D
with 18-135mm lens

₹ 77,995

□ Sujith Gopinath

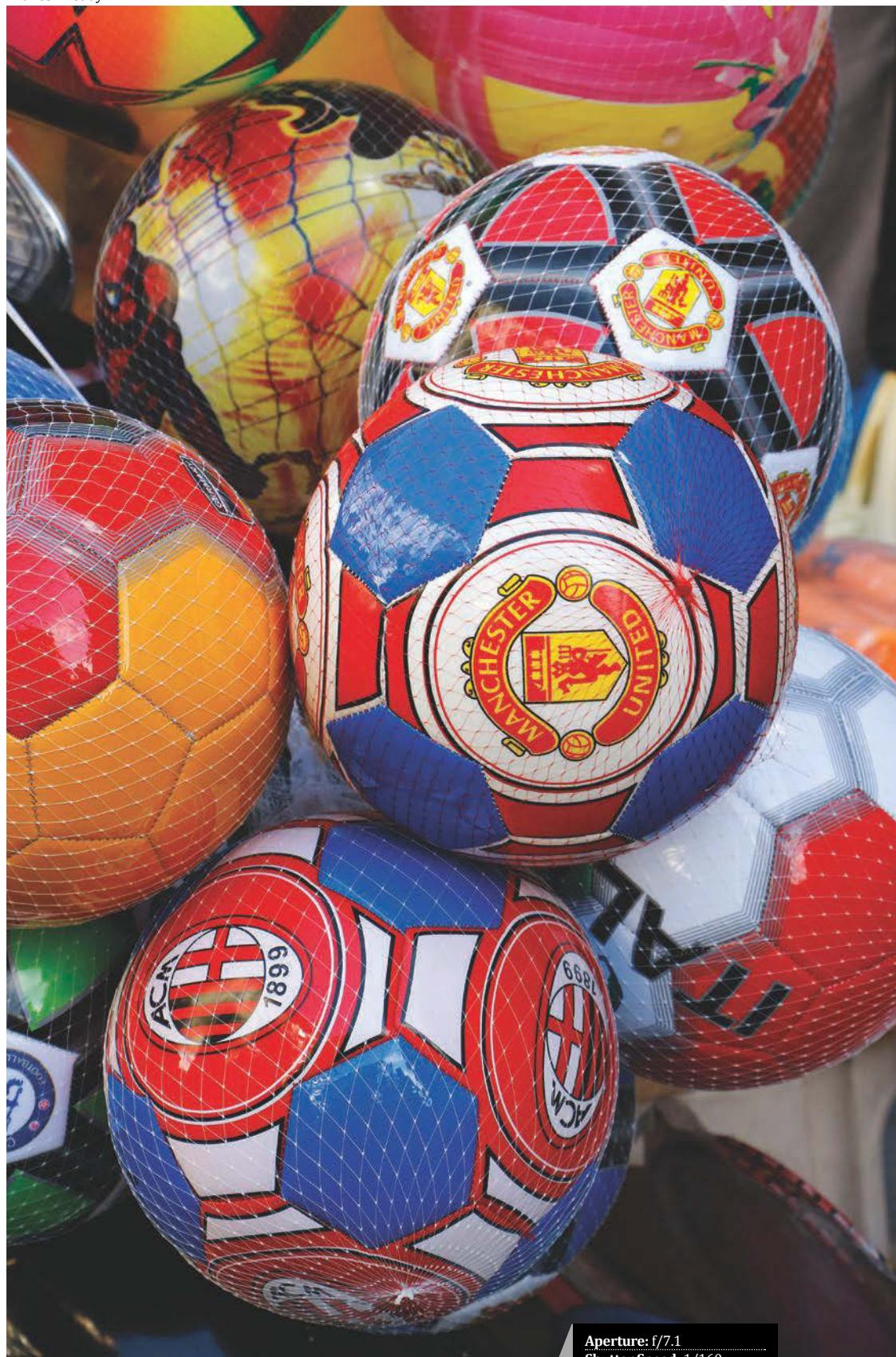
It Takes Two to Tango

Canon has recently launched the twins, EOS 750D and 760D, the latter featuring some cosmetic improvements over the former. Finally, the camera is with us on our test bench.

are cross-type. The central point is dual cross-type, but behaves so only at f/2.8 or wider apertures (except with the EF28-80mm f/2.8-4L USM and EF50mm f/2.5 Compact Macro). The camera can focus at EV -0.5 to 18 (with f/2.8-sensitive centre AF point, One-Shot AF, room temperature, ISO 100). Focus modes available are One-Shot AF, AI Servo AF, AI Focus AF, and Manual focusing (MF). AF area options are Single-point (Manual selection), Zone (Manual selection of zone), and 19-point automatic selection. The camera uses 63-zone TTL full-aperture metering with a 7560-pixel RGB plus IR metering sensor. The D760 features the usual four metering modes — Evaluative (linked to all AF points),

Partial (approx. 6.0% of viewfinder at centre), Spot (approx. 3.5% of viewfinder at centre), and Centre-weighted average. Exposure can be compensated up to +/- 5 stops in 1/3 or 1/2-stop increments. Auto exposure bracketing can be set for up to +/- 2 stops in 1/3 or 1/2-stop increments.

Shooting modes available are Program (P), Shutter-priority (Tv), Aperture-priority (Av), Manual (M), Scene Intelligent Auto, Flash Off, Creative Auto, Portrait, Landscape, Close-up, Sports, and Special scene modes. Special Scene modes include Kids, Food, Candlelight, Night Portrait, Handheld Night Scene and HDR Backlight Control. Equivalent sensitivity ranges from ISO 100 to 12,800,



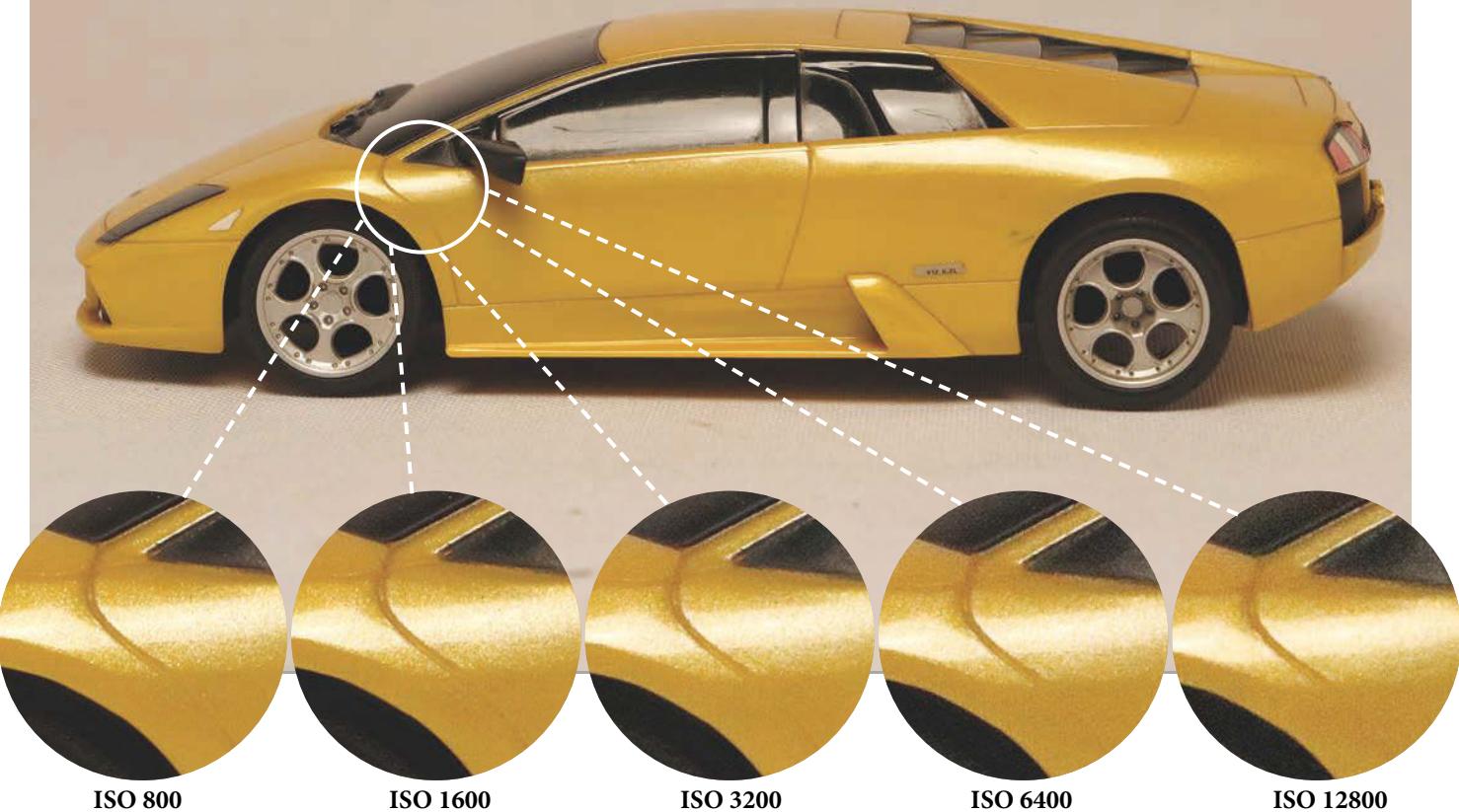
Aperture: f/7.1
Shutter Speed: 1/160sec
ISO: 400

which is expandable up to H (equivalent to ISO 25,600). The focal plane shutter is electronically-controlled, and provides shutter speeds from 30 to 1/4000 sec., along with Bulb setting. The shutter synchronises with the flash at 1/200 sec or lower speeds. Drive modes include Single, Continuous, Silent single, Silent continuous and Self-timer. Self-timer can be set to 10-sec., 2-sec., remote control, and 10-sec. with continuous shooting.

The camera can shoot continuous frames at up to 5.0 frames per second. It can shoot a maximum burst of approximately 180 JPEG Large and Fine, 7 Raw, or 6 Raw+JPEG Large and Fine images. The 760D accepts an SD, SDHC, or SDXC (UHS-I compatible) memory card. Still images are recorded in JPEG or Raw (14-bit) format with an option to record both simultaneously. Maximum dimension of the image is 6000 x 4000 pixels. White Balance can be set to Auto, Daylight, Shade, Cloudy, Tungsten, White fluorescent, Flash, or Custom. White Balance bracketing is also available.

The 760D uses a 3.0-inch Touch-sensitive capacitive TFT colour LCD with approximately 1.04 million dots. The screen is fully articulated. During LiveView, the camera focusses with the Hybrid CMOS AF III System that provides Face+Tracking, FlexiZone-Multi, and FlexiZone-Single options. AF can be set to One-Shot or Servo. Continuous AF is also possible. Videos are recorded in MP4 format (MPEG-4

NOISE



AVC/H.264), while sound is recorded in AAC format. The best quality of videos that can be shot is 1920 x 1080 at 29.97p, 25.00p, or 23.98p. The camera also allows Movie Servo AF and HDR movie mode. Sound is recorded through the built-in stereo microphones. An external stereo microphone terminal is also provided.

The 760D features an eye-level pentamirror viewfinder with 95% coverage. Grid and electronic level are available in the display. The built-in flash has a Guide Number of approximately 12m at ISO 100. This flash can cover approximately 17mm angle of view, and recycles in approximately 3 seconds. The camera can accept an external EX-series Speedlite. Flash control is through E-TTL II method. Flash exposure can be compensated up to ± 2 stops in 1/3 or 1/2-stop increments. The camera features Wi-Fi and NFC. The 760D

JPEG Compression



JPEG, Fine Quality,
100% (11.1 MB)

JPEG, Normal Quality,
100% (5.7 MB)

CANON PRODUCT ADVISORY

Canon USA has issued a product advisory on EOS 750D and 760D (Rebel T6s and T6i), which reads as below:

In some units of the models listed below, the following phenomenon may occur due to irregularities on an optical layer located in front of the image sensor:

White spots may exist on the optical layer which may result in the appearance of dark circular patterns on the captured image under certain shooting conditions.

The phenomenon described above may occur in cameras whose first and second digits of the serial number are as set forth below.

Identification Procedure:

Serial Number: [XXnnnnnnnnnn]

EOS Rebel T6s: If "XX" is "01" or "02", the phenomenon described above may occur.

EOS Rebel T6i: If "XX" is "01" or "02", the phenomenon described above may occur.

"n" represents any digit.

The 760D sample review sample that we received (Sr.No. 028031000296) was one of the 'possibly affected' pieces. However, we did not observe such a phenomenon in our tests performed in a limited time frame. If you observe such a phenomenon in your camera, Canon will repair it free of charge. Please note that this advisory has so far, not been issued for Asian region, and hence may not be relevant for all.

is powered by a rechargeable LP-E17 Li-ion battery pack. The camera measures approximately 131.9 x 100.9 x 77.8mm (W x H x D) and weighs 520g (Body only).

Canon EF-S18-135mm f/3.5-5.6 IS STM lens: This lens provides a 35mm-equivalent focal length of 29 to 216mm. At the wide-angle end, the lens has an aperture range of f/3.5 to 22, and at the telephoto end, it ranges from f/5.6 to

Mahesh Reddy



38 (f/38 is possible only if you set 1/2 stop increments for aperture. The lens is constructed with 16 elements in 12 groups including one UD and one PMO (Precision Molded Optics) element to minimise aberrations. The lens has a diagonal angle of view of 74 degree 20 minutes to 11degree 30minutes. It can focus as close as 39cm and provides a maximum magnification of 0.28x at 135mm focal length. The lens can accept

The camera has a nice deep and textured rubber grip and ergonomically crafted thumb rest.

filters of 67mm diameter. It weighs 480g and has dimensions of approximately 76.6 (max. dia.) x 96.0mm (length).

Ergonomics

The 760D is quite comfortable to hold and operate. The viewfinder appeared bright enough and the display legible. The active AF points illuminate while focussing a dark subject, but not if the subject is bright. The new video toggle on the power button eliminates an additional button from the controls, but this could be a problem when you want to take a quick snapshot. If you exert a little excess pressure on the switch, it can accidentally turn on the video mode and spoil your chance of a quick shot. The camera has a nice deep and textured rubber grip and ergonomically crafted thumb rest. The mode dial has a lock that keeps it from accidental rotation. The fully articulated LCD is helpful in low and high-angle framing. Images appeared bright and crisp on the screen. The buttons are all properly

spaced and easily accessible.

The 18-135mm lens complements the 760D in weight, balance, and construction. The lens barrel is neither too narrow nor too broad to hold. It is easy to balance even at 135mm.

Performance

The combination of the 760D and the 18-135 STM lens performed well in our tests. The lens focussed fast enough for a kit lens, but you can't compare this to a fast focussing prime lens. Darkening of corners was controlled very well, though we observed slight darkening at the wide-angle end at f/3.5 and 4. The lens produced slight flare and ghosting along with blue fringing at the 18mm end with wide-open aperture in strong against-the-light shots. We did not observe any distortion in the lens throughout the zoom range. The lens produced tack sharp images throughout the zoom length. Sweet spot was found to be f/5.6. It would

be wise to keep the aperture below f/16 because at this point, diffraction affects the sharpness beyond tolerable limits.

Metering modes worked as expected, and colours were punchy. Movie recording was excellent with the STM lens. Tracking AF worked well in movie mode and the microphone did not pick up any operating sound (focussing, zooming etc.).

Auto White Balance reproduced colours true to the original. Slight cast produced under artificial light sources could be easily removed in post-processing. Native image size was 20 x 13.33 inches at 300 ppi. At 25 percent view, the images were free of noise up to ISO 3200. We observed a tinge of noise at ISO 6400, though it was very difficult to spot. Images were perfectly usable all the way up to ISO 12,800. Observed at 50 percent, noticeable noise appeared at ISO 3200 and the images were usable up to ISO 6400. At 100 percent enlargement, we observed



The fully articulated LCD is very useful in low and high angle shots and self-portraits.

slight noise from ISO 800 onwards, but the images were perfectly usable up to ISO 1600. We would consider this excellent noise control for this camera.

Value for Money

The Canon 760D body retails at an MRP of Rs.54,995 and the lens is priced at Rs.35,995 . If you buy this combination as a kit, you will have to spend Rs.77,995, which is a saving of approximately Rs.13,000. This is very good value for money. [ISP](#)

The 760D features a new power button with Off, On, and Video mode options.



KEY SPECIFICATIONS

CANON 760D BODY

Effective Pixels: Approx. 24.2 megapixels
Image Sensor: APS-C Type (Approx. 22.3 x 14.9mm) CMOS sensor
Lens Mount: Canon EF
Compatible Lenses: Canon EF lenses (excluding EF-M lenses)
Recording Media: SD / SDHC / SDXC (UHS-I compatible) memory cards
Image Type: JPEG, RAW (14-bit Canon original); (RAW+JPEG Large simultaneous recording possible)
Max. Recorded Pixels: 6000 x 4000
White balance: Auto, Daylight, Shade, Cloudy, Tungsten light, White fluorescent, Flash, Custom (White Balance correction and White balance bracketing possible)
Noise Reduction: Available to long exposures and high ISO shots
AF Points: 19 cross-type points (max)
Focus Modes: One-Shot AF, AI Servo AF, AI Focus AF, Manual focusing (MF)
Metering Method: 63-zone TTL full-aperture metering using 7560-pixel RGB plus IR metering sensor
Sensitivity: ISO 100 to 12800, expandable up to H (ISO 25,600 equivalent)
Shutter Speed: 30 to 1/4000 sec., Bulb X-sync: 1/200 sec.
Max. burst (Approx.): JPEG Large / Fine: 180 shots; RAW: 7 shots; RAW+JPEG Large / Fine: 6 shots
Monitor Type: 3.0-inch TFT colour LCD with approx. 1.04 million dots
Power source: Rechargeable Battery Pack LP-E17
Dimensions (W x H x D): Approx. 131.9 x 100.9 x 77.8mm / 5.20 x 3.98 x 3.07in.
Weight: Approx. 520g (Body only)

FINAL SCORE



83%

Design and Build Quality 13/15



Key Features 12/15



Ergonomics 13/15



Performance

Autofocus		3.5/5
Metering		4/5
Noise Control		4.5/5
Sharpness		4.5/5
Darkening of corners		4/5
Flare and CA		3.5/5
Distortion		5/5
LCD/EVF		4/5
Auto WB		4/5

Sub-Total 37/45

Value for Money 8/10



KEY SPECIFICATIONS

CANON EF-S18-135MM F/3.5-5.6 IS STM LENS

Focal length: 18 -135mm
Max. aperture range: f/3.5 – 5.6
Min aperture range: f/22 - 36 (f/22-38 when 1/2 stop increments set for aperture)
Lens construction: 16 elements in 12 groups
Angle of view: 74°20' - 11°30' (Diagonal)
Closest Focusing Distance: 39cm
Max. magnification: 0.28x (at 135mm focal length)
Field of view: Approx. 248 x 372 - 53 x 80mm (at 0.39m)
Filter size: 67mm
Max. D x L: Approx. 76.6 x 96.0mm
Weight: Approx. 480g

PLUS

- Excellent noise control
- Great build quality
- Comfortable handling
- Silent focussing
- Superior sharpness

MINUS

- Burst shooting speed and no. of Raw images
- Position of movie mode switch

VERDICT

The Canon 760D and 18-135 STM lens kit is a very capable combination to go with. The sharp images produced by the lens nicely complements the brilliant noise-control of the 760D. Silent AF operation is another aspect that goes in favour of this combination. Truly a Best Buy.

Inside the Box

- ✓ Camera
- ✓ Battery
- ✓ Battery charger
- ✓ Strap
- ✓ Lens cap
- ✓ USB cable

Before the Coolpix P900, the P610 with its 24-1440mm equivalent lens was the one that many wildlife enthusiasts longed for. The P900 is likely to change that.

Design & Build Quality

The Coolpix P900 is a bridge camera. The outer casing is made from tough industrial plastic and its build quality is good. Filter thread is 67mm but Nikon advises against using any filter. The camera weighs 899g including battery and memory card. The P900 is made in Indonesia.

Key Features

The Coolpix P900, like its younger sibling the P610, is a 16.1 megapixel Bridge Camera (Nikon calls it a Compact) offering an optical zoom equivalent to 24-2000mm (83x). And if you use its Dynamic Fine Zoom, you have at your disposal a zoom range up to 4000mm (166x; in 35mm format). Should you use its digital zoom, you can go all the way up to 8000mm equivalent (332x)! To compliment this heavy artillery, the P900 offers its new Dual Detect Optical Vibration Reduction (VR) feature that provides a 5-stop advantage in shutter speed (measured at approx. 350mm equivalent). Now, if you have ever tried using very long zooms, you know that it is easy to lose sight of your subject when zoomed in. To overcome this issue, the Coolpix P900 has a Snap-Back Zoom Button, which, when pressed, quickly zooms out to the original position so that you can easily locate the subject and then as you release the button, it quickly zooms back in! The lens can be zoomed using the rotary switch around the shutter release button or by using a switch on the left side of the camera body.

The lens is constructed with 16 elements in 12 groups that include



**NIKON
COOLPIX P900**

₹ 29,950

(Includes 8GB Class 10 SD card, HDMI cable and camera pouch)

■ Rohinton Mehta

Super King

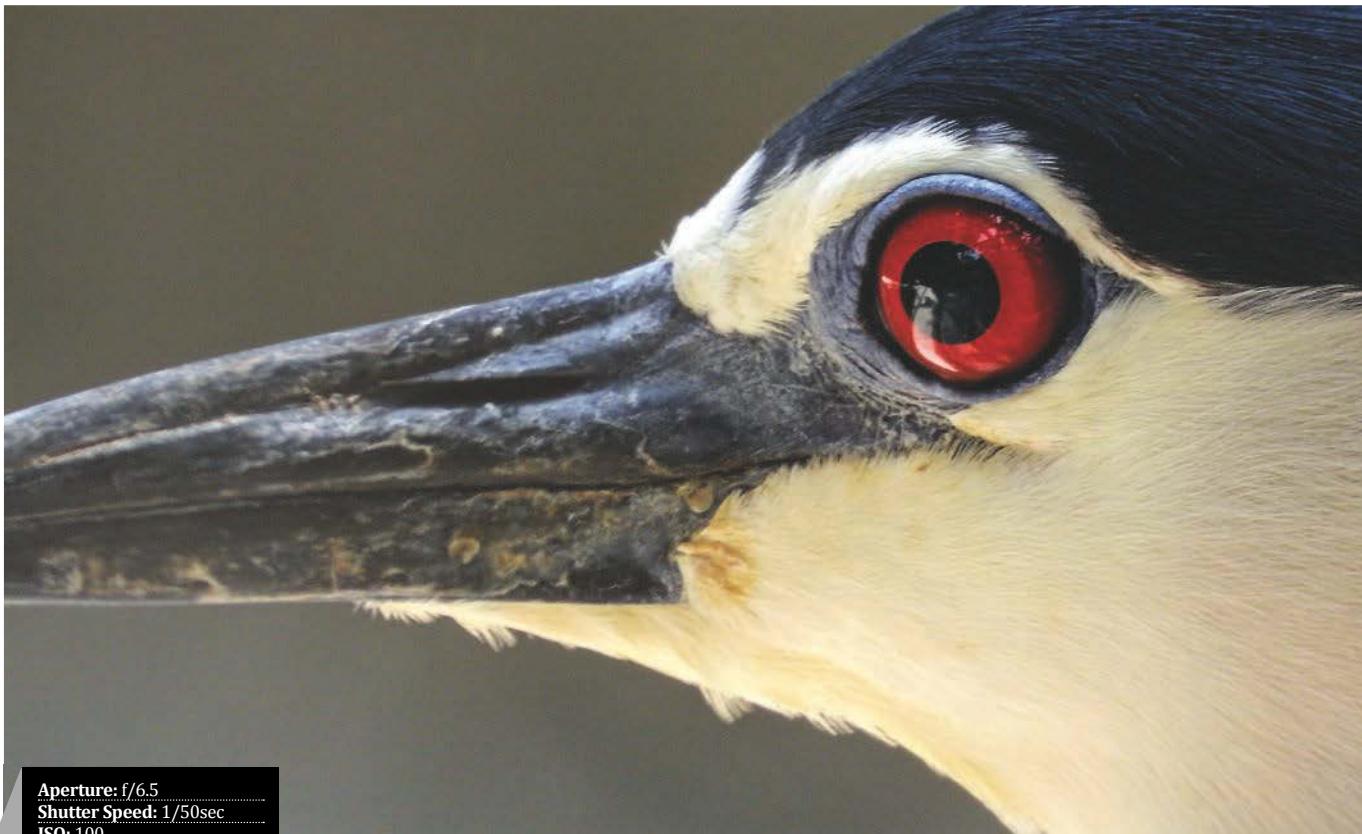
With the ever-increasing costs of long focal length lenses, most photographers, not born with a silver spoon, opt for bridge cameras that more-or-less serve their purpose. Nikon's latest is the Coolpix P900 – which boasts of a mind-boggling equivalent focal length from 24-2000mm!

5 ED and 1 Super ED elements to reduce chromatic aberration and at the same time allow the body to be made compact. The P900 uses an EXPEED C2 image processing engine that delivers sharp images with rich and vibrant colours. Its CMOS sensor is back-illuminated, which allows for a maximum ISO of 6400 with sharp images and good contrast.

The P900 has a Mode Dial on the top right, which offers Aperture Priority, Shutter Priority, Program and Manual shooting modes for the advanced

user; Auto, Scene, Night landscape, Night portrait, Landscape and Effects for others. The Scene mode includes Portrait, Sports, Party/indoor, Beach, Snow, Sunset, Dusk/dawn, Close-up, Food, Museum, Fireworks show, Black & White copy, Backlighting, Easy panorama, Pet portrait, Moon, Bird-watching, and Time-lapse movie. Surprisingly, the Scene mode includes Image quality and Image size! Effects, like Soft, Sepia, High-contrast mono, High key, Low key, Selective colour, High ISO monochrome and Cross-process are also available.

Picture shot through wire netting at the local zoo. Focal length = 2000mm equivalent. Lens used wide open at f/6.5. Subject distance was approx. 17 feet.



Aperture: f/6.5
Shutter Speed: 1/50sec
ISO: 100

The Mode Dial also offers one User defined setting.

Three metering modes are on offer – Matrix, Center-weighted and Spot. ISO sensitivity can be set to Auto or from 100-6400. Autofocus can be set to AF-S (Single) or AF-F (Full-time AF). Six AF-area modes are available. They are Face priority, Manual (spot), Manual (normal), Manual (wide), Subject Tracking, and Target finding AF.

Movie options available are: 1080/25 & 50p, 720/25 & 50p, 480/25p, HS 480/4x, HS 720/2x and HS 1080/0.5x. Just as with still images, AF can be set to AF-S or AF-F.

The P900 can be connected to a smart device with its built-in Wi-Fi and NFC (Near Field Communication) feature but first you have to download the free Wireless Mobile Utility app that's available for iOS as well as Android devices. Once done, you can remotely fire the P900, transfer pre-selected images, track your geographic position via GPS, GLONASS (Global Navigation Satellite Systems – operated by Russia) and QZSS (Quasi Zenith

Satellite System – commissioned by the Japanese government).

Ergonomics

The Coolpix P900, lightweight as it is (under 900g), is very easy to carry around the whole day. The grip is deep, making it easy to hold the camera steadily. The user interface is easy to understand and the camera balances well even with the lens extended. The incredibly long focal range means that you can photograph far-away subjects that you can hardly see with your naked eyes. But the question is, even with the new VR system, can you hand-hold the camera at longer

The P900 can be connected to a smart device with its built-in Wi-Fi and NFC (Near Field Communication) feature but first you have to download the free Wireless Mobile Utility app that's available for iOS as well as Android devices.

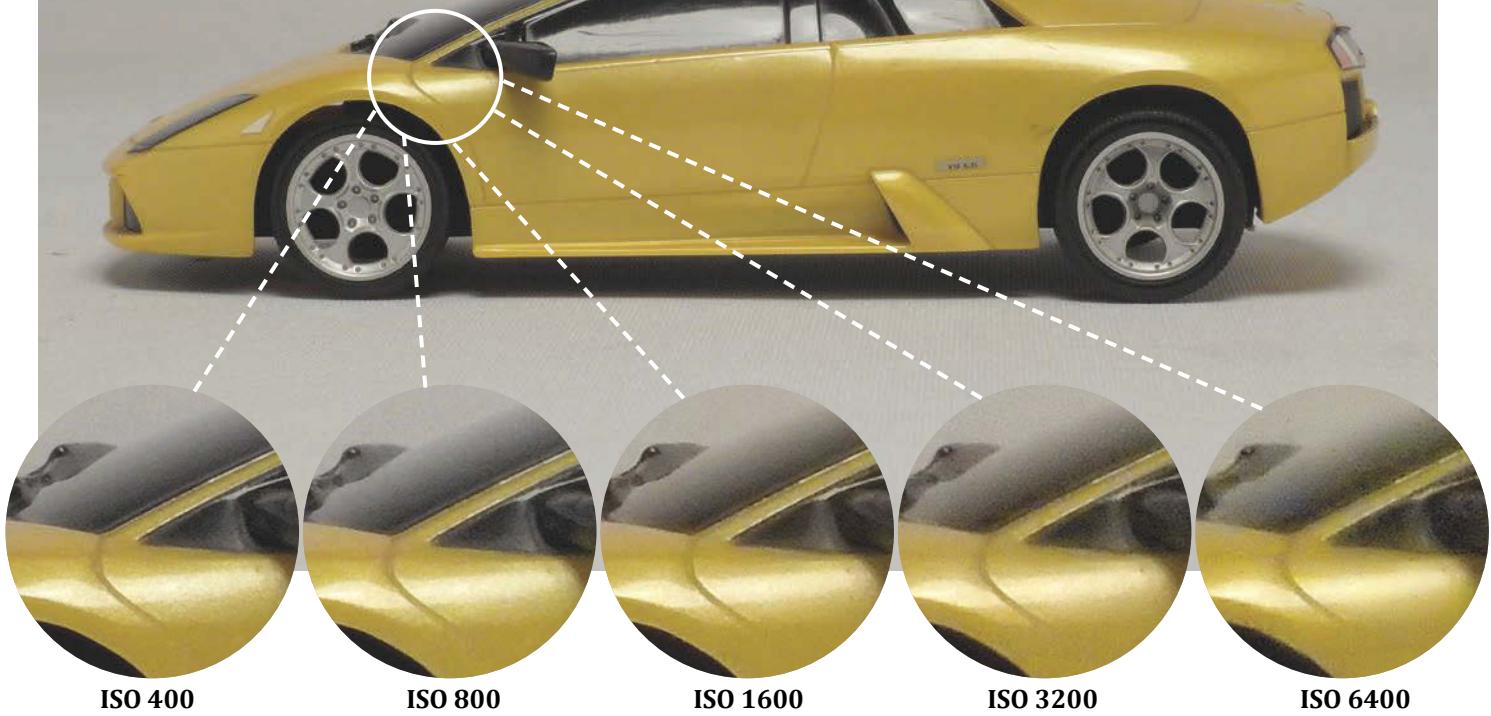
focal lengths and get sharp images? That's what you will find out as you read the performance.

Performance

Besides everything else, our emphasis was to see if the P900 delivered sharp images at the longer focal lengths. As noted earlier, the lens zooms to 2000mm equivalent, which is great for photographing far away subjects (see the close-up of the bird shot at 2000mm)

Overall, the P900 delivered images with acceptable sharpness and good contrast at all focal lengths. Though, comparatively, images shot at 200 mm were not always as sharp as those at lesser focal lengths. But, as with any long focal length lens, any atmospheric haze, pollution or heat waves could reduce its apparent sharpness. Also keep in mind that – in spite of its small size sensor (6.16x4.62mm) – the depth of field at such high focal lengths is nominal. Hence it is very important to ensure that proper focus is achieved and that the camera remains absolutely steady during exposure if high quality results are expected.

NOISE



ISO 400

ISO 800

ISO 1600

ISO 3200

ISO 6400

We used the P900 with, as well as without, a tripod. And I must report that hand-held images out of the box with the VR 'on' were sharp. The Vibration Reduction system definitely worked very well though we have no way of assessing the number of stops the VR helped by. When compared to autofocus speeds of D-SLRs, we felt the AF speed was slower, especially with low contrast subjects and in less than good light.

The native image size from the P900 is 15.36x11.52 inches at 300ppi. On the digital noise front, at 25% screen size, images were okay up to ISO 1600 while ISO 3200 and 6400 were soft due to noise reduction kicking in vigorously.

At 50% screen size, noise could be seen from ISO 800 onwards. Surprisingly though, ISO 1600 appeared less noisy than ISO 800 due to the noise reduction process. We would consider ISO 3200 noisy but acceptable.

At 100% screen size, noise could be seen from ISO 200 onwards, though we

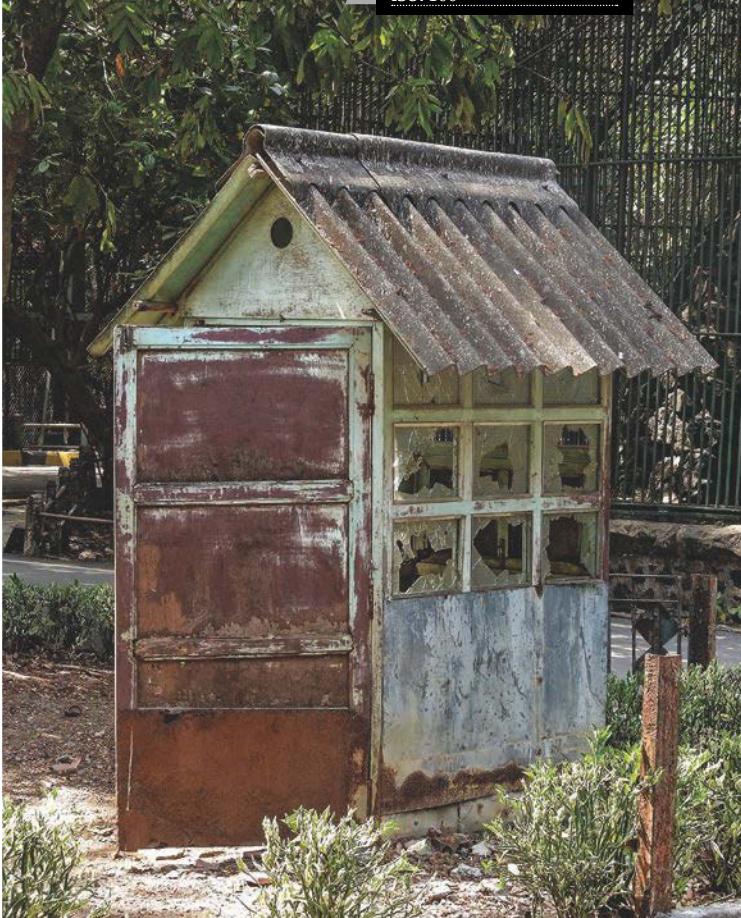
would safely use ISO 400, and in a pinch, ISO 800 too.

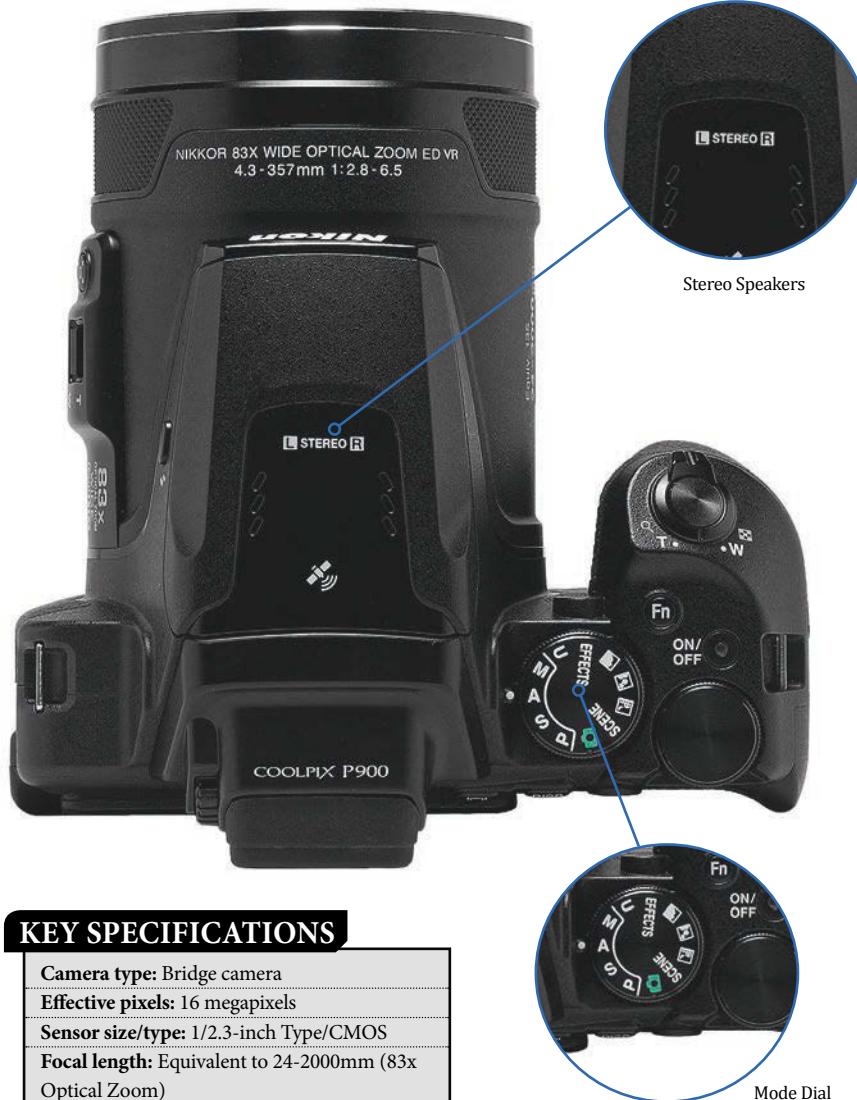
There are no markings on the lens barrel to indicate the equivalent focal length in use, though there is an indication in the electronic viewfinder as well as the LCD, when you reach 2000mm equivalent focal length. We did not try using focal lengths greater than 2000mm.

Pictures shot against the light and with the sun filtering through tree leaves, showed a good amount of flare, with some purple fringing against darker objects. Distortion

Rohinton Mehta

Aperture: f/3.5
Shutter Speed: 1/80sec
ISO: 100





FINAL SCORE



83.5%

Design and Build Quality 12/15



Key Features 13/15



Ergonomics 13/15



Performance

Autofocus 3.5/5

Metering 4/5

Noise Control 3.5/5

Sharpness 4/5

Darkening of corners 5/5

Flare and CA 4/5

Distortion 4.5/5

LCD/EVF 4/5

Auto WB 5/5

Sub-Total 37.5/30

Value for Money 8/10



KEY SPECIFICATIONS

Camera type:	Bridge camera
Effective pixels:	16 megapixels
Sensor size/type:	1/2.3-inch Type/CMOS
Focal length:	Equivalent to 24-2000mm (83x Optical Zoom)
Digital zoom:	Equivalent to 8000mm in 35mm format
Aperture range:	F/2.8-6.5
Lens construction:	16 elements in 12 groups (includes 5 ED and 1 Super ED element)
Vibration Reduction:	Lens-shift VR for stills; Lens-shift + Electronic VR for movies
Autofocus system:	Contrast-detect AF
Focus range:	Approx 50cm-infinity (W); approx. 5m-infinity (T); Macro: Approx. 1cm-infinity (Wide only)
Focus-area selection:	Target finding AF, Face Priority, Manual (Spot/Normal/wide), Subject Tracking
Viewfinder:	Electronic, 0.5cm (0.2"), 921,000-dot LCD
Monitor:	7.5cm (3")
Recording media:	SD, SDHC, SDXC
ISO sensitivity:	100-1600, 3200, 6400 (when using P, A, S, M mode); H1 (equivalent to ISO 12,800 in High-ISO Monochrome mode)
Metering:	Matrix, Centre-weighted, Spot
Exposure modes:	P, A, S, M (Flexible Program available)
Shutter type:	Mechanical and CMOS electronic shutter
Built-in flash:	Yes
Power source:	Li-ion EN-EL23, rechargeable. AC Adapter (optional)
Dimensions (WxHxD):	139.5x103.2x137.4mm
Weight:	899g including battery and card

was very well controlled at all focal lengths. We were very impressed to see no darkening at the corners with the lens wide open at the widest focal length (24mm equivalent). Auto White Balance performed perfectly under Sun, Cloudy and Flash settings, while White Balance Presets performed perfectly too, except for the Flash Preset which produced red colour cast.

Movie recordings were fine too. Here too, the electronic VR helped in producing crisper video, though for movies, we rather use lower focal lengths, or use a tripod.

Overall, an impressive performance!

Value for Money

The Nikon Coolpix P900 is available at an MRP of Rs.29,950 (includes 8GB Class 10 SD card, HDMI cable and camera pouch). At this price and performance, the P900 is good value for money. |SP

PLUS

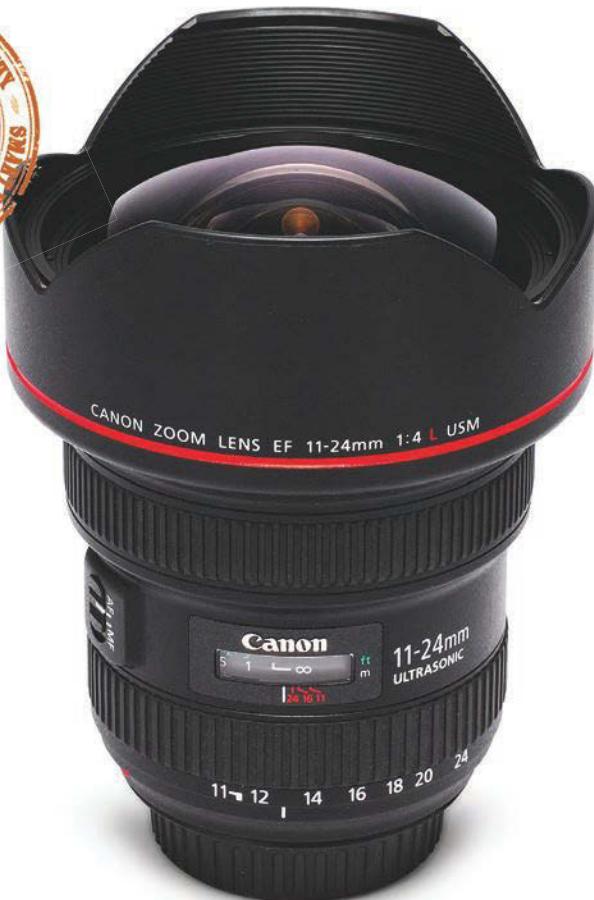
- 24-2000mm equivalent optical zoom
- No corner darkening
- No visible distortion
- Lightweight
- Very good grip
- Great value for money
- Wi-Fi and NFC enabled

MINUS

- Equivalent focal lengths not marked
- AF could have been quicker
- No Raw format

VERDICT

The Nikon Coolpix P900 is a boon for nature and wildlife photographers who do not have the means to buy the very expensive lenses generally required for this genre. Along with good shooting technique and understanding of its limitations, it is possible to create stunning images with this camera. We are not saying that the P900 is perfect, but at this price and performance, you couldn't ask for more. Best Buy!



Inside the Box

- ✓ Lens
- ✓ Front & Rear lens caps
- ✓ Instructions booklet
- ✓ Lens pouch (LP1424)

The Canon EF 11-24mm f/4L lens was announced in the first week of February 2015. Though primarily for full-frame (36x24mm) sensor camera bodies, it can be used on Canon's APS-C sensor bodies too.

Design & Build Quality

The Canon EF 11-24mm f/4L is an ultra-super-wide-angle lens. It is well built and the finish is immaculate. The front end is quite large and the front element is bulbous. A petal-shaped lens hood is integrated. The lens weighs approx. 1170g without its end caps.

Key Features

The Canon EF 11-24mm f/4L uses a new optical design. It is constructed with 16 elements in 11 groups that include one Super UD element and one UD element to significantly help in reducing chromatic aberration; and four aspherical lens elements to minimise distortion. Additionally, special lens coatings – Sub-wavelength Coating (SWC) and Air Sphere Coating (ASC) – help to reduce flare and ghosting. The lens uses an Inner Focusing design (physical length of the lens does not change during focussing and/or zooming), a ring-type Ultra Sonic Motor (USM) coupled with a high-speed Central Processing Unit (CPU) and optimised AF algorithms for fast and accurate autofocus. Autofocus can be overridden manually. Further, a coating of Fluorine on the front and rear lens surfaces helps to reduce smudges and fingerprints. The lens is dust and water resistant.

**CANON EF 11-24MM
1:4 L USM**

₹ 209,995

□ Rohinton Mehta

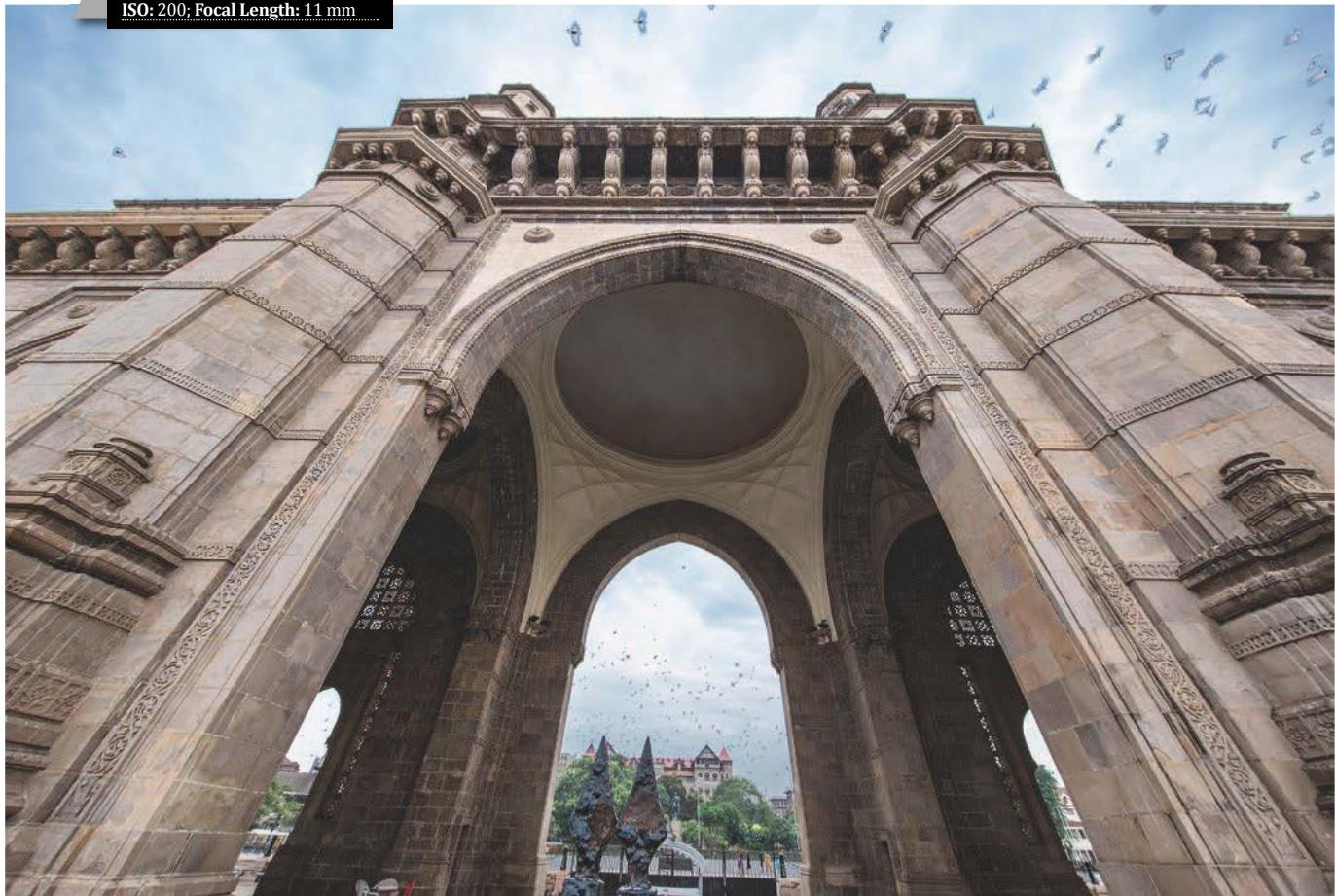
Great lens, but overpriced!

The 11-24 mm is Canon's widest full-frame lens besides the fisheye. At its widest end, it covers a diagonal angle of 126° 05'.

The 11-24mm is marked at 11, 12, 14, 16, 18, 20 and 24mm settings and includes a distance scale in meters (in white) and feet (in red). At 11mm, the lens has a minimum focusing distance of 12.6 inches and at 24mm, 11 inches. The lens is ideal for shooting in interiors or tight spaces and also for expressive landscapes wherein one needs to create an 'anchor point' (but read the Performance). A 9-bladed diaphragm helps in controlling the smoothness of the background.

The front element being bulbous, does not permit the use of conventional filters but Canon has provided a gelatine filter holder on the lens mount. It could be argued that a knowledgeable photographer would never try to use a polarising filter on such a wide-angle lens (due to uneven darkening of a blue sky), but what about the use of Neutral Density and graduated ND filters? I'm afraid one would have to hold those filters in hand, which is ideally not a good practice.

Aperture: f/9
Shutter Speed: 1/50sec
ISO: 200; Focal Length: 11 mm



Robinton Mehta

Ergonomics

We tested the lens on a Canon 6D body. The combination felt heavy but the lens balanced well. The zoom ring is towards the camera body while the manual focus ring is towards the front. I wish it was the other way around – that way it would have been ergonomically easier and more comfortable to zoom. The other grouse I have with this lens (and many other lenses from other manufacturers) is that the distance scale in feet (in red) is very difficult to see, especially in less-than-good light.

Performance

Pictures shot with the Canon EF 11-24mm f/4L were sharp and with good contrast. Autofocus was fast and accurate. At close quarters, prominent barrel distortion was noticed at 11, 12 and 14mm settings, much reduced at 16mm. We did not notice any distortion worth mentioning at 18, 20 and 24 mm settings. Flare and chromatic aberrations were well controlled.

Super-wide-angle lenses are not easy to use. By virtue of their design, if you use one close to your subject, you're likely to complain about distortion; if your subject is reasonably far away, you'd see no (or very little) distortion. Such is the case with the 11-24mm lens (and similar focal length lenses of other manufacturers).

To check the sharpness of any lens, the suggested lens to subject distance, is 50 times the focal length in millimeters (though there is no world standard on this). So if you are using say, a 50mm lens, the suggested distance to check for sharpness would be 50×50 or 2500mm or 2.5 meters



Aperture: f/9
Shutter Speed: 1/250sec
ISO: 200; Focal Length: 11 mm



Rohinton Mehta

or under 9 feet. In the case of the 11-24mm lens, at 11mm, this distance would be 11 x 50 or 550mm or about 22 inches. At this distance, you are going to see a lot of barrel distortion. Similarly, at the 24mm end, the checking distance would be 24 x 50 or 1200mm or close to 4 feet. Again, you're going to complain about the barrel distortion.

Now let's check this in a real-life situation. The Canon EF 11-24mm Canon f/4L shows no perceptible distortion when the closest element in the scene is about 7 feet or more at 11mm and about 10.5 feet at 24mm. Verticals remain vertical! And of course, if you do notice a bit of distortion, it can very easily be corrected in any image editing program like Photoshop.

Note: All super-wide-angle lenses show distortion if used very close to a subject. Try taking a portrait from say 1 foot using a 20mm lens and your subject will never forgive you! Use the same lens from further away, and you'll likely see no distortion.

Value for Money

The Canon EF 11-24mm f/4L lens is available at an MRP of Rs.209,995. In spite of its capabilities in knowledgeable hands, the lens is by no means inexpensive! |SP

KEY SPECIFICATIONS

Focal length/Aperture: 11-24mm f/4
Designed for: 36x24mm sensor bodies (Can be used on APS-C sensor bodies)
Aperture range: F/4-22
Diagonal angle of view: 126° 05' - 84°
Min. Focussing distance: 0.28m/11" at 24mm; 0.32m/1.05ft at 11mm
Gelatine filter holder: Located at the rear of the lens
Lens hood: Built-in
Max. Dia x Length: 108x132mm
Weight: Approx. 1180g

FINAL SCORE



80%

Design and Build Quality 18/20



Key Features 17/20



Ergonomics 17/20



Performance

Autofocus		4/5
Sharpness		4/5
Distortion control		4/5
Aberrations		4/5
Darkening of corners		3/5
Extra features		3/5

Sub-Total 22/30

Value for Money 6/10



PLUS

- Good build quality
- Fast AF (also depends on the body)
- Sharp

MINUS

- Distortion when used on close-by subjects
- Heavy
- Front-end filters not usable
- Expensive

VERDICT

If your pockets are deep, the 126° diagonal angle of view at the 11mm end will excite you to get one for yourself. But be aware that using such a super-wide-angle lens calls for great skill and technique on the part of the user. Also remember that while the view through the lens looks great, unless you make your images fairly large, you might not be happy with the results. Imagine, for example, an expanse of say, one kilometre, packed in a picture size of 5x7 inches! What details can you expect to see? Make the same image 16x24 or 20x30 inches, then you will see the fine details, which would otherwise be lost in a small print.

Other than its bulk and weight, and the fact that you cannot attach front-end filters, the 11-16mm is a great lens for landscapes. It can be successfully used for interiors as long as you maintain about 7 feet distance from the subject to avoid distortion, or, are willing to correct for the barrel distortions in post-processing. When it comes to architecture, there should be no problem since your subject will always be at a distance. Unfortunately, we feel that the lens is over-priced, which has lowered its overall rating in the final score. Due to this, what could have been a 'Best Buy' is now 'Recommended'!

Photopro 35 Plus

An Incredible Performer

In modern photography lighting plays an imperative spirit to make images more lively and dynamic. Naturally though using suitable lighting for your photography is an art. One could congregate it with experience and contemporary equipments.

Studio flash lights are key part of this entire process. Studio flash lights present never-ending creative possibilities for the keen portrait or still-life photographer.. Studio flash offers several advantages over portable flashguns such as greater output, mains power, the ability to attach a huge range of accessories to mould and sculpt the light they way you want it.

There are several choices of brands and types of studio flash available, offering various levels of sophistication at different prices.

PHOTOPRO : One of India's the most reputed brand in the photography industry, Designs, manufactures and markets wide range of **PHOTOGRAPHIC PRODUCTS**.

The New Photopro 35 Plus Studio flash light is Compact, powerful. It has got heavy duty metal body along with color corrected tube. The most important feature is Twin-Tech Technology. Considering the size of this light, it would be ideal for those professionals looking for small in size but power of 185w sec. It offers benefits of use as well as carry.

Photopro 35 Plus offers key important elements such as Output, Flash Duration, Power Level control, Auto Dump, Recycle Time, Slave Cell etc.



ACCESSORIES ALONG WITH THE LIGHT

Light stand, Softbox 60x60 Pro with double diffuser with carry bag, Safety cap, Main cable, Syncro cable, warranty card, box

Technical Specification

Flash output (w/s) Max.- 185w, Flash output (w/s) Min.- No, Dimmer-Yes, Half n Full-Yes, *F.Stop 1meter with 21cm. 55 degree metal ref. with silver reflective- 32 1/3, Recycling Time- 2 Sec., Modelling Lamp-100w, Flash Duration- 1/3000 Sec., Twin-Tech-No, Body Metal, Weight- 1.350 Kg.

Inside the Box

- ✓ Lens
- ✓ Lens hood BH-821
- ✓ Instruction manual
- ✓ International warranty card



Tokina DX lenses are designed only for APS-C sensor camera bodies, while Tokina D lenses can be used on full-frame (35mm), APS-C sensor bodies as well as on 35mm film camera bodies. The 11-20mm lens is designed for APS-C bodies and is available in Canon and Nikon mounts.

Design & Build Quality

The Tokina AT-X 11-20mm f/2.8 Pro DX lens is designed for APS-C bodies, offering an equivalent focal length of 17.6-32mm (Canon) and 16.5-30mm (Nikon). The outer body is made with metal and polycarbonate and appears quite sturdy. The overall finish is good. The lens mount is made of metal and a rubber ring surrounding the mount seals dust and moisture from entering the lens. Filter size is 82mm. The lens weighs 585g (Canon mount) including the lens hood but without both end caps.

Key Features

The Tokina AT-X 11-20mm f/2.8 Pro DX lens is constructed with 14 elements in 12 groups. This includes 3 aspherical elements (2 all-glass moulded and 1 P-MO hybrid) and 3 Super-low Dispersion glass elements. The aspherical elements help to achieve superior sharpness and contrast and at the same time correct for spherical aberrations. The SD elements control chromatic aberrations. Advanced multi-layer coatings further help to reduce flare and ghosting. A one-touch focus-clutch mechanism allows the user to switch between autofocus and manual focus by pushing the focus ring forward for AF and back for manual focus. A distance scale (in white) is available in meters and feet,

The zoom ring is towards the camera body and is marked legibly at 11, 14, 16, 18 and 20mm positions. The lens uses Internal Focus (IF) design due

**TOKINA AT-X 11-20
F2.8 PRO DX** ₹ 48,000

□ Rohinton Mehta

For the Price-conscious Buyer

Tokina has been known for its pro-quality optics at an affordable price. It now adds one more super-wide-angle zoom to its existing super-wide-angle 11-16mm which has been much appreciated by travel and landscape photographers throughout the world.

to which the lens' overall length does not change during focussing and/or zooming, though the inner barrel changes in length when zooming. The front element does not rotate, making it convenient to use CPL and Graduated Neutral Density filters. A raised red plastic dot helps to align the lens to the camera body in low light.

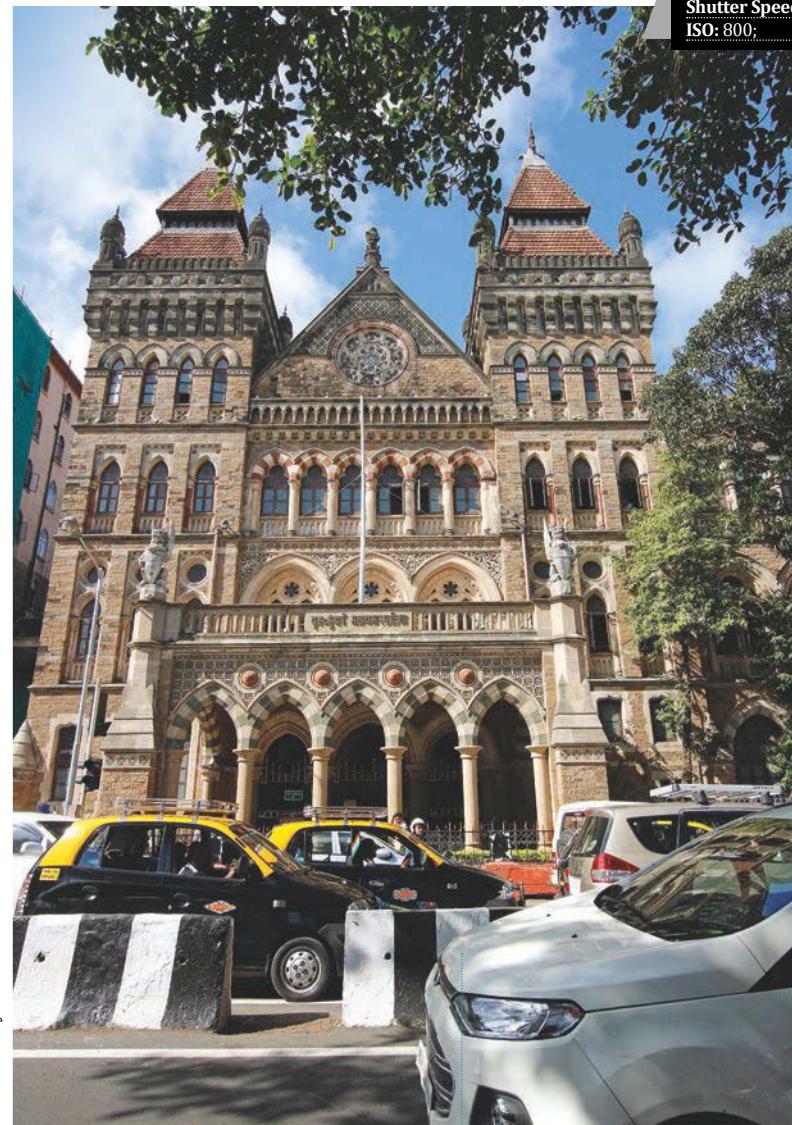
Ergonomics

We used a Canon EOS 760D for the test. The lens was easy to use and

balanced well. The front element is bulbous, yet filters can be used on this lens. Photographers using ND filters will greatly appreciate this feature. We observed that on our review sample, sometimes, the focus ring would lock when we pulled it gently towards the camera body to activate manual focus.

Performance

The Tokina AT-X 11-20mm Pro DX is a constant aperture f/2.8 lens. Autofocussing was fast, even in low



Mahesh Reddy

light. Overall sharpness was good though sides and corners, especially at the wider apertures, were comparatively 'softer'. We felt that the lens was sharpest between f/5.6 and f/8. Being an IF (Internal Focus) design, the front barrel does not rotate during zooming and focussing, though the inner barrel changes in length when zooming. This does not alter the balance since the overall length of the lens does not change.

At close distances, strong barrel distortion could be seen at all marked focal lengths, though negligible at 18 and 20mm settings. When used above 10.5 feet at 11mm and 9.5 feet at 20mm, distortion, if at all, was barely noticeable. Flare could be seen in shots that included the sun but we did

not notice any chromatic aberration. Wide open at 11mm setting, corner darkening was noticed, but this is in line with almost all such lenses.

Value for Money

The Tokina AT-X 11-20mm f/2.8 Pro DX

KEY SPECIFICATIONS

Focal length:	11-20mm
Aperture range:	F/2.8-22
Construction:	14 elements in 12 groups (Includes 3 x SD elements)
Angle of view:	104° 34' - 72° 42'
Min. Focus:	0.28m (0.9ft)
Max. Magnification ratio:	1:8.62
Filter thread:	82mm
Aperture blades:	9
Width x length:	89x92mm
Weight:	560g

Aperture: f/8
Shutter Speed: 1/600sec
ISO: 800;

lens is available at an MRP of Rs.48,000. At this price and performance, it is good value for money. |SP

FINAL SCORE



79%

Design and Build Quality 16/20



Key Features 16/20



Ergonomics 17/20



Performance

Autofocus		4/5
Sharpness		4/5
Distortion control		3.5/5
Aberrations		4/5
Darkening of corners		3.5/5
Extra features		3/5

Sub-Total 22/30

Value for Money 8/10



PLUS

- Fast, constant f/2.8 aperture
- Good value for money
- Lightweight
- Filter use possible

MINUS

- Odd size filter thread (82mm)

VERDICT

The Tokina AT-X 11-20mm f/2.8 Pro DX lens offers good image quality at a reasonable price. It can not compete with the Canon 11-24mm f/4 L USM lens that we have also reviewed in this issue, but we are talking of a lens that costs less than one fourth of the more expensive lens. Definitely Recommended!

Samsung introduced their flagship products—the Galaxy S6 and S6 Edge—in March 2015, and we had been eagerly waiting to get our hands on the new devices. Finally, the S6 Edge is here on our test bench, and we are excited to dissect this beauty. This model incorporates hardware identical to its flat-screened sibling, with the addition of a curved display.

Design and Build Quality

The S6 Edge has a premium look and feel, taking it closer to the iPhones in visual appeal. The curved 12.92cm (5.1-inch) Super AMOLED screen consists of two edge screens that come to life with a swipe. The screen is made of scratch and smear resistant Corning Gorilla Glass 4. The bezel is made of metal. The back panel also boasts Corning Gorilla Glass 4, but the piece we received for testing had a long scratch, suggesting otherwise. The non-removable back panel provides a secured feel. The main camera projects a little from the surface.

Key Features

The S6 Edge runs on Android, and the current version is Android 5.0.2 (Lollipop). The device features TouchWiz UI. The main display has 2560 x 1440 dots, and Samsung calls it Quad HD display. It can produce 16 Million colours. The main camera is a 16.0 megapixel model featuring a 1/3-inch Type (4.8 x 3.6mm) sensor. The front camera has a 5.0 MP CMOS sensor. The main camera comes with an LED flash, which is useful as a fill flash. Videos can be captured in UHD 4K (3840 x 2160) quality at 30fps.

The S6 Edge uses Exynos 7420 chipset with two Quad-core processors—2.1 GHz Cortex-A57 and 1.5 GHz Cortex-A53. It features 3 GB RAM and is available in 32, 64, and 128 GB ROM (internal memory) variants. There is no memory card slot, and hence you cannot expand the memory permanently, though you can plug-in OTG devices for temporary storage. Video formats supported are MP4, M4V, 3GP, 3G2,



Inside the Box

- ✓ Samsung S6 Edge Device
- ✓ Power Adaptor
- ✓ USB Cable
- ✓ Headphone
- ✓ Opening Pin
- ✓ Instruction Manual
- ✓ Warranty Card

Samsung
Galaxy S6 Edge

₹ 58,900
(32GB)

□ Sujith Gopinath

Sharp Shooter

Curved LED screens have raised much curiosity amongst gadget enthusiasts, and Samsung has found a way to utilise them in smartphones. The Galaxy S6 Edge is the latest premium smartphone to feature a curved screen.

WMV, ASF, AVI, FLV, MKV, and WEBM, while you can play audio files of types MP3, M4A, 3GA, AAC, OGG, OGA, WAV, WMA, AMR, AWB, FLAC, MID, MIDI, XMF, MXMF, IMY, RTTTL, RTX, and OTA.

The S6 Edge uses a single Nano-SIM (4FF standard) and the SIM slot has to be opened with a pin. The S6 Edge is complete with all the latest

connectivity features including 2G GSM, 3G WCDMA, 4G LTE FDD and 4G LTE TDD. GSM bands available are GSM850, GSM900, DCS1800, and PCS1900, while UMTS bands include B1(2100), B2(1900), B4(AWS), B5(850), and B8(900). FDD LTE bands that can be connected are B1(2100), B2(1900), B3(1800), B4(AWS), B5(850), B7(2600), B8(900), B12(700), B17(700), B18(800), B19(800), B26(800) and

Aperture: f/1.9
Shutter Speed: 1/120sec
ISO: 40

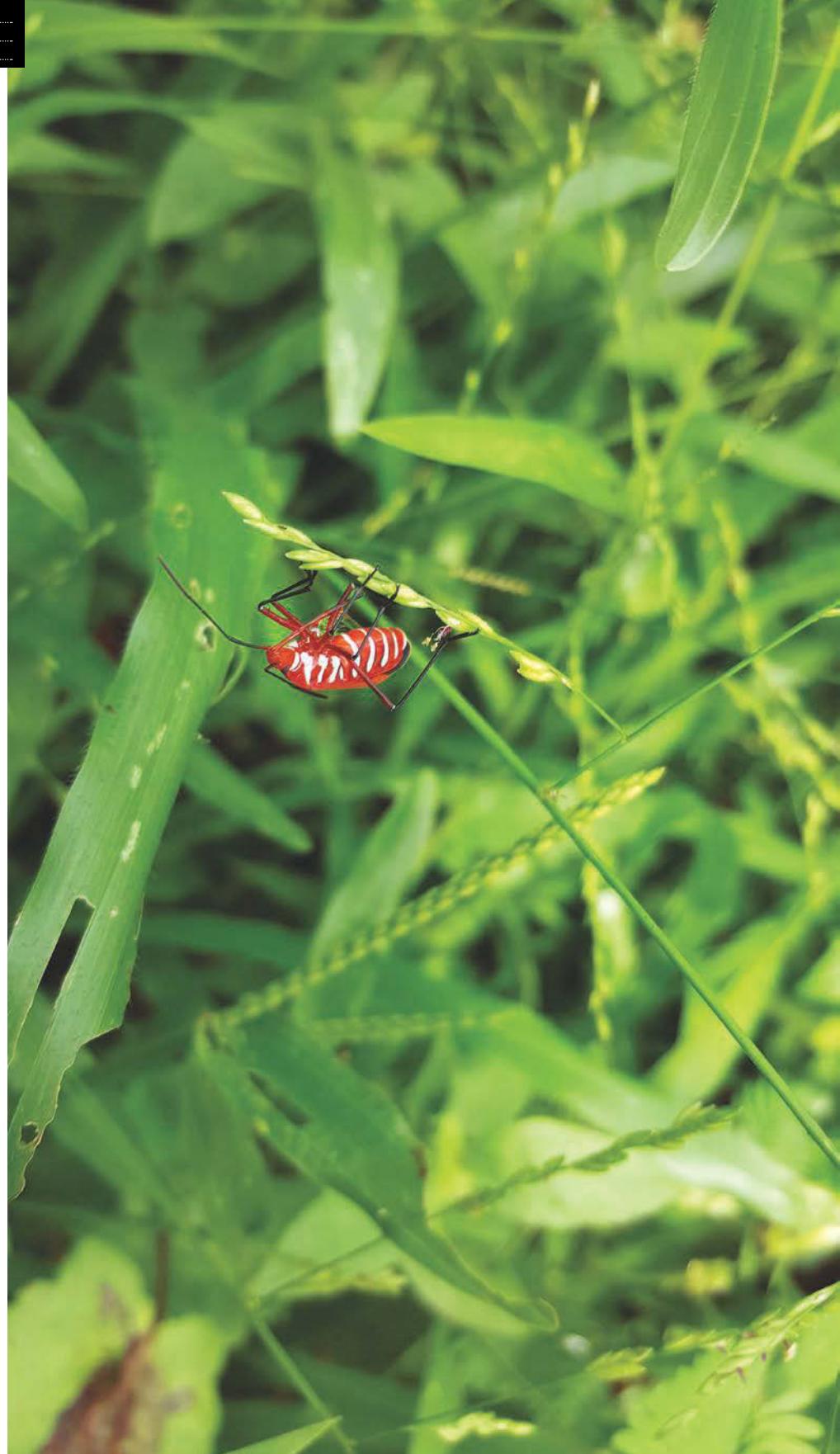
B28(700) whereas in TDD LTE spectrum, B40(2300) is supported.

The device uses ANT+ protocol in addition to Bluetooth, Wi-Fi and NFC for connectivity. Wired interface is USB 2.0. For location services, the S6 Edge can connect to GPS, Glonass and Beidou networks. The device also has a 3.5mm stereo ear jack. It does not provide DLNA support.

The device incorporates a finger print sensor like its predecessor, the S5. The S6 Edge has a non-removable 2600 mAh Li-ion battery. The device measures 142.1 x 70.1 x 7.0mm (H x W x D) and weighs 132g.

Ergonomics

The Galaxy S6 Edge is probably one of the best-designed phones available in the market. The device can easily fit in an average shirt pocket and the sleek body doesn't remind you of its presence at all. The phone's controls are rather traditional, with the power button on the right hand side and the volume rocker switch on the left hand side. With a sleek form factor, the device, in fact, has the tendency to slip out of your hands, especially while photographing, particularly due to the curved surface. There is a shortcut button for the camera, which can be accessed even when the device is locked.



Sujith Gopinath

The 16.0 megapixel camera produces stunning images

1:47
Mon, 8 Jun 39%

KEY SPECIFICATIONS

Operating System:	Android
Main Display:	12.92 cm dual edge Super AMOLED 2560 x 1440 (Quad HD)
Colour Depth (Main Display):	16M
Main Camera:	CMOS 16.0 MP
Front Camera:	CMOS 5.0 MP
Main Camera – Flash:	Yes
SIM:	Single, Nano-SIM (4FF)
2G GSM Bands:	GSM850, GSM900, DCS1800, PCS1900
3G UMTS Bands:	B1(2100), B2(1900), B4(AWS), B5(850), B8(900)
4G FDD LTE Bands:	B1(2100), B2(1900), B3(1800), B4(AWS), B5(850), B7(2600), B8(900), B12(700), B17(700), B18(800), B19(800), B26(800), B28(700)
4G TDD LTE Band:	B40(2300)
Processor:	Octa-Core (2.1GHz Quad + 1.5GHz Quad)
Form Factor:	Touchscreen Bar
RAM:	3 GB
ROM:	32 GB
Video Resolution:	UHD 4K (3840 x 2160)@30fps
Battery Capacity:	2600 mAh
Dimension (HxWxD):	142.1 x 70.1 x 7.0mm
Weight:	132g

Performance

Being a flagship product, the S6 Edge bears the burden of much expectations, and the performance remained top notch. The display was a pleasure to use, except for the typical enhanced view characteristic of AMOLED screens. The screen looked over-saturated and leaning towards warm tones.

The AnTuTu benchmarking software provided a score of 69,115 for the S6 Edge, which is absolutely superb. Though we found some lag in a few games, the device did not give much trouble in gaming. The device heated up at times, but not at an alarming level. Battery life was average, and the device heated up too much a couple of times while charging.

The S6 Edge surpassed all our expectations when it comes to camera performance. It captured stunning

images, and the macro capability particularly impressed us. Many a times, I did not feel the need for a separate camera while carrying this device. Autofocus was fast and locked on to the subject without any problem. Images appeared tack sharp. The S6 Edge produced colours true to the original. Auto White Balance performed well, particularly under natural light.

Native image size was 17.7 x 9.96 inches at 300 ppi. At 25 percent view, the images were noise-free throughout the ISO range. Enlarged to 50 percent, slight noise appeared at ISO 800, though all images were perfectly usable. Viewed at 100 percent, we observed slight noise from ISO 200, but still, all images were perfectly usable. This is superb noise control for a smartphone.

The edge display can be configured to



Aperture: f/1.9
Shutter Speed: 1/1250sec
ISO: 100

at Rs.58,900 (32GB) and Rs.64,900 (64GB). The 128GB model is yet to be made available in India. Though the S6 Edge is easily one of the best performers currently in the market, this price is quite high. |SP

FINAL SCORE



82%

Design and Build Quality 18/20



Key Features 17/20



Ergonomics 17/20



Performance 16/20



Value for Money 14/20



PLUS

- Excellent camera
- Stylishly built
- Fast charging
- Light and compact design
- Brilliant display

MINUS

- Back surface is prone to scratches
- Fingerprint sensor failed once in our test
- Failed to connect to 4G LTE network
- Average battery life

VERDICT

The Samsung Galaxy S6 is a stylish and high-performing smartphone that boasts a brilliant camera and superior features. The edge screen does not add any useful feature to it rather than raising its visual appeal. If you are looking for a high-end phone with a great camera, the S6 (not the Edge) could be a better choice since it is better value for money. We are still concerned about the lack of connectivity with 4G network and the heating issue.

appear either on the right or left. You can customise what to display—notification, clock, alarm etc. It also functions as a night clock and gets active at a pre-set time. But I did not find it very useful. Also while playing some games, the controls near the edge screen wouldn't respond to touch.

The device has a fingerprint unlock feature, which works along with a password as backup, in case it doesn't recognise your fingerprint. My advice would be to always remember the backup password because the review piece that we received failed to recognise my fingerprint after working perfectly for

about 15 days. I couldn't remember the backup password (Even reviewers can act without thinking at times). When multiple restarts failed to unlock the device, I had to reset it through Android device manager on Google (luckily, my data connection was on). Another problem we faced with the S6 Edge is that it could not connect to 4G network (available in Mumbai and Bengaluru on Airtel network), though another smartphone would easily connect with it. We expect a firmware update to fix this soon.

Value for Money

The Samsung Galaxy S6 Edge retails

The Zenfone 4, 5, and 6 were probably the best-designed budget smartphones in the market, featuring Gorilla Glass screen, sleek profile and plastic, yet scratch-resistant back. The Zenfone 2 is a huge step ahead with all the features of the Zenfone 5 plus more premium features, LTE support, and a refined UI.

Design and Build Quality

The Zenfone 2 has the same brilliant finish as the Zenfone 5, sans the matte finished back. The back is curved, and houses the camera, dual LED flash and volume rocker button. Asus seems to have adopted the LG design and positioned the volume rocker just below the lens. The power button has been moved to the top instead of the side. This can cause the device to power off or on accidentally if you sit with the phone in your pant pocket.

Key Features

The Zenfone 2 runs on Android 5.0 (Lollipop) platform. Though the Zenfone 2 is advertised as one model, the phone is available in various combinations of processor, RAM, and Internal memory (ROM). The processor options are Intel Atom Quad Core Z3580 (2.3GHz) (64 bit) and Intel Atom Quad Core Z3560 (1.8GHz). In RAM, the options available are 2GB and 4GB LPDDR3. Asus rightly claims that this is the first smartphone with 4GB RAM. Internal storage options include 16GB, 32GB, and 64GB. It uses a PowerVR 6430 533MHz GPU. The phone has a MicroSD card slot that can accept cards of up to 64 GB capacity. The device has dual Micro SIM slots and both of them support 2G, 3G, and 4G. The dual SIMs are dual active as well, meaning that you can receive calls from the second SIM even while on call though the first SIM.

The Zenfone 2 uses a 5.5-inch, Full HD (1920x1080), IPS touch panel with a scratch and fingerprint resistant Corning Gorilla Glass 3 screen. The display provides 178 degree viewing angle and has 403 ppi pixel density. With the



Inside the Box

- ✓ Asus Zenfone 2
- ✓ 18W BoostMaster adapter (only with 2.3GHz models)
- ✓ USB data cable
- ✓ Warranty card
- ✓ (Headphones are not included)

Asus Zenfone 2

₹ 19,999

□ Sujith Gopinath

Another Ace from Asus

Asus took the market by storm in 2014 with the launch of their Zenfone series of smartphones, featuring an Intel processor and the best features for the price. This time, they are back with yet another market-grabber.

Asus Splendid feature that it included in the phone, you can easily customise the colour temperature and the screen colour modes. Asus has enhanced the sound quality of this phone with what they call SonicMaster technology. The dual microphones in the Zenfone 2 are equipped with noise cancellation to provide clear sound.

The Zenfone 2 uses a 13 megapixel PixelMaster main Camera, providing a wide f/2.0 aperture. The camera uses a five-element lens and a Back-Side Illuminated (BSI) sensor. The front camera is a 5-megapixel model. The main camera uses a Dual LED flash that provides neutral lighting. ISO sensitivity ranges from ISO 50 to 800. Shooting

modes include Auto, Manual, HDR, Beautification, Super Resolution, Low-light, Night, Depth-of-field, Effect, Selfie, GIF Animation, Panorama, Miniature, Time Rewind, Smart Remove, All Smiles and Time Lapse. The Super Resolution mode combines four 13 megapixel photos to create a single image of 52 megapixel resolution. The Zenfone 2 can also capture Full HD videos.

The Zenfone 2 can connect to 2G (EDGE/GPRS/GSM bands 850MHz, 900MHz, 1800MHz, and 1900MHz), 3G (WCDMA bands 850MHz(5), 900MHz(8), 1900MHz(2), and 2100MHz(1), and TD-SCDMA bands 1900 ~ 2100), and 4G (FDD-LTE bands 2100MHz(1) and 1800MHz(3), TDD-LTE bands 2600MHz(38), 1900MHz(39), 2300MHz(40), and 2500MHz(41). Other connectivity options are WLAN 802.11 a/b/g/n/ac, USB, Bluetooth V4.0, and NFC. It supports data rates such as HSPA+, DC-HSPA (Upload 5.76 Mbps, Download 42 Mbps) and LTE Cat4 (Upload 50 Mbps, Download 150 Mbps). The device can connect to up to 5 positioning satellites for accurate navigation via GPS, GLONASS, QZSS, SBAS, and BDS (Beidou).

The Zenfone 2 uses a 3000 mAh Li-Polymer non-removable battery, which supports BoostMaster fast charging (18W adapter required). The phone has dimensions of 77.2 x 152.5 x 3.9 ~ 10.9 mm (WxDxH) and weighs 170 g.

Ergonomics

The Zenfone 2 is quite simple to use and highly customisable with various power saving modes like Do not Disturb mode, ZenMotion (Gesture-control) and Auto-start Manager. The phone also allows you to tweak the display colours using the Screen Colour Mode option. This is quite useful as smartphone screens, especially Super AMOLED displays, tend to over-saturate and over-sharpen images when displayed on the screen. The BoostMaster fast charger (included with the 2.3GHz/4GB model) fully charges the phone in about an hour.

Performance

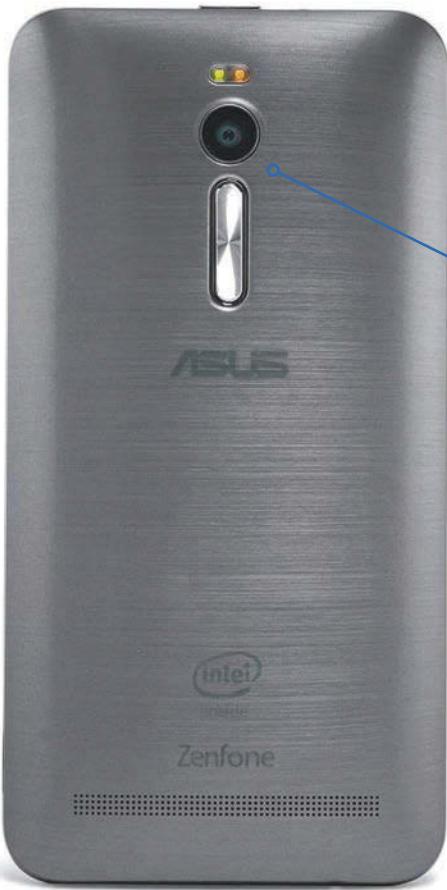
The Asus Zenfone 2 (we received the Z3580 model with 2.3GHz, 32GB ROM, 4GB RAM) performed very well in our tests. The phone connected



Aperture: f/2
Shutter Speed: 1/100sec
ISO: 40

The Zenfone 2 uses a 3000 mAh Li-Polymer non-removable battery, which supports BoostMaster fast charging with 18W adapter

to 4G network without any problem, and the sound quality was good. Like any high-end smartphone, this heats up a bit at times, but only when there are resource-intensive apps running. Though the device has 4GB of RAM, the background processes consume



Asus has moved the volume rocker to the back, which also houses the PixelMaster camera



KEY SPECIFICATIONS

Platform:	Android 5.0 (Lollipop)
CPU:	Intel Atom Quad Core Z3580 (2.3GHz), Intel Atom Quad Core Z3560 (1.8GHz)
Memory:	2GB/4GB LPDDR3 RAM
Storage:	16GB/32GB/64GB eMMC Flash
Memory Slot:	MicroSD card (up to 64 GB)
SIM:	2G/3G/4G , Dual SIM, Dual Active
Data Rate:	HSPA+: Upload 5.76 / Download 42 Mbps; DC-HSPA+: Upload 5.76 / Download 42 Mbps
LTE Cat4:	Upload 50 / Download 150 Mbps
2G :	EDGE/GPRS/GSM, (WW version): 850MHz/900MHz/1800MHz/1900MHz,
3G :	WCDMA, (WW version): 850MHz(5)/900MHz(8)/1900MHz(2) /2100MHz(1)
TD-SCDMA:	(CN/IN version Only): 1900 ~ 2100
4G: FDD-LTE:	(CN/IN version): 2100MHz(1)/1800MHz(3); TDD-LTE: (CN/ IN version): 2600MHz(38)/1900MHz(39)/2300MHz(40)/2500MHz(41)
Battery:	3000 mAh Li-Polymer
Camera:	Front: 5 Mega-Pixel; Rear: 13 Mega-Pixel
Dimensions:	77.2 x 152.5 x 3.9 ~ 10.9 mm (WxDxH)
Weight:	170 g

about 50 percent (about 1.9GB, observed without any other application running and after boosting the device). Though most games performed well, one hung midway, probably due to incompatibility with the hardware.

The AnTuTu benchmarking software gave a rating of 46870 for this device, and the stability figures were consistent. Battery life was average, but the BoostMaster adapter made up for this by charging it fast.

The main camera performed very well. Autofocus was fast and locked on to the subject without any problem. Images appeared a little over-saturated, but were tack sharp. It produced slight cast under most lighting conditions, but these were easily removable in post-processing. Native image size was 13.65 x 10.24 inches at 300 ppi. At 25 percent view, we observed slight noise at ISO 800, but the images were all perfectly usable. At 50 percent view, slight noise was seen from ISO 100 onwards, but still, all images were quite usable. At 100 percent enlargement, noise became visible at all ISOs, but the images were usable up to ISO 200. The front camera has very low dynamic range and hence it struggles to handle slight changes in lighting.

Value for Money

The various models of the Zenfone 2 retails at the following prices: Rs.14,999 (Z3560 1.8GHz/16GB ROM/2GB RAM), Rs.18,999 (Z3560 1.8GHz/32GB ROM/4GB RAM), Rs.19,999 (Z3580 2.3GHz/32GB ROM/4GB RAM) and Rs.22,999 (Z3580 2.3GHz/64GB ROM/4GB RAM). From our tests, we can conclude that the Z3580 model is certainly great value for money. |SP

FINAL SCORE



85%

Design and Build Quality 17/20



Key Features 17/20



Ergonomics 16/20



Performance 17/20



Value for Money 18/20



PLUS

- High-end features
- Minimum heating
- Excellent value for money
- Easily connects to 4G network
- Highly customisable Zen UI
- Fast charging (only with BoostMaster adapter)

MINUS

- Noise control could have been better

VERDICT

With the Zenfone 2, Asus has yet again targeted those budget-conscious users who are looking for high-end features. The various versions fitting into different price ranges cater to most users who cannot afford phones in the premium segment, yet desire for high-end features. Let us see how the premium segment reacts. We expect aggressive rate cuts from that segment. Best Buy indeed.

Flickr had been very popular amongst photographer communities even before people migrated to other forms of social media platforms. However, a slow uploader and difficulty of managing 'Photostreams' soon kept the platform off the peaks for quite some time, especially after Yahoo's acquisition of Flickr in 2005. Now Yahoo has announced a major upgrade to Flickr, and the new interface will surely raise people's enthusiasm and expectations. Let us have a look at the new Flickr.

Anyone who has been part of Flickr from the beginning knows how the Photostreams used to work before. Lot of things were manually done including creating albums, tagging photos, managing image resolutions, setting permissions and so on. Add to it

Flickr 4.0

Sujith Gopinath

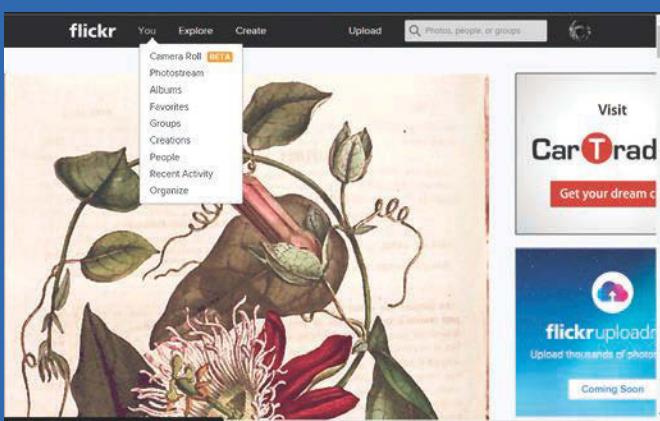
Intelligence Redefined

the low storage limit and the virtually unaffordable 'Pro' account. Now all of these is a thing of the past. Enter the new, intelligent Flickr that surely packs some jaw-dropping features. With 1TB of free cloud storage (which was incorporated in the previous update), you can store all your images on Flickr using the new 'Uploadr' application for

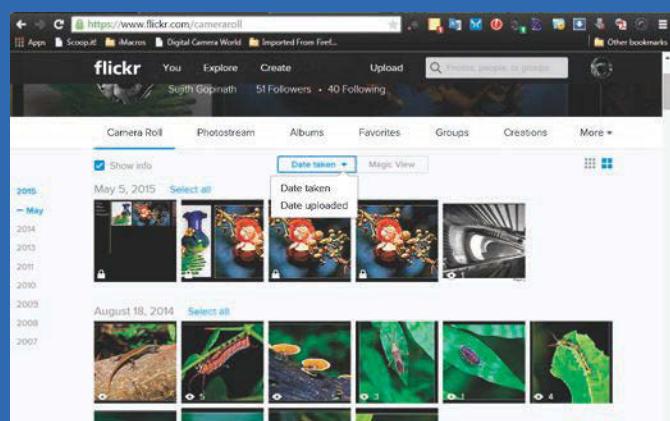
Windows, Mac and mobile devices. The 'Auto-Uploadr' for mobile devices fixes duplicates and uploads all your images (if you choose so) to the cloud, marking them as 'Private' till you decide to share or change this setting.

Let us take a look at the new features of Flickr 4.0.

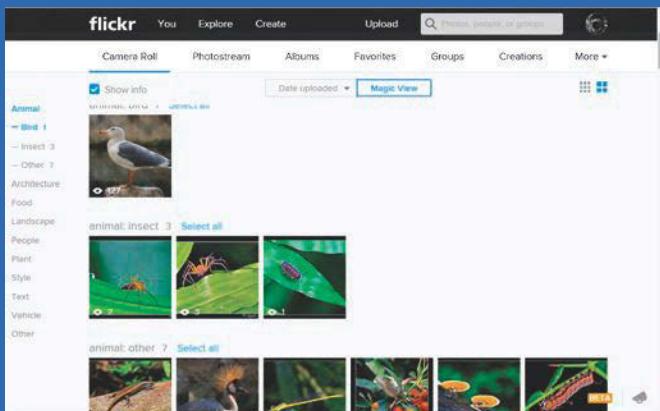
Getting familiar



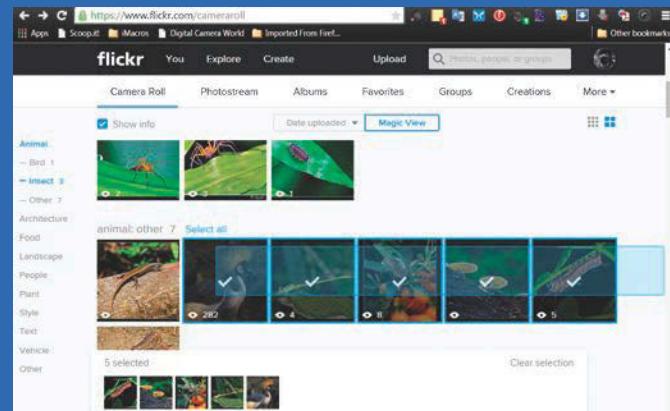
The Flickr 4.0 includes the new Camera Roll feature that organises your photographs in an easily accessible format. The feature is in Beta stage, and is the main feature of this update.



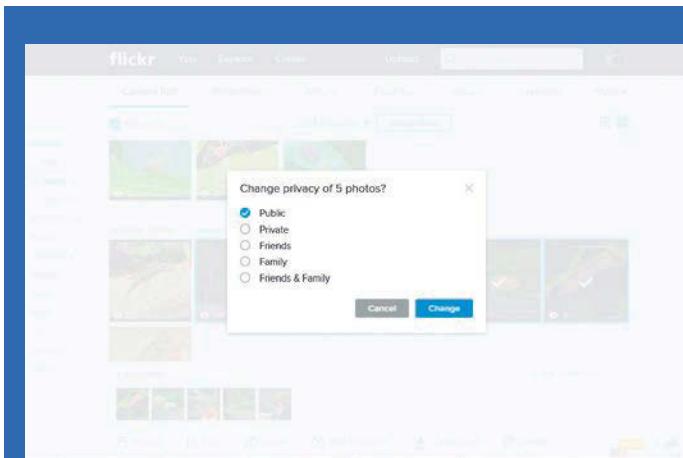
The Camera Roll feature organises your photo stream based on the date of creation or date of upload. You have the option to enable information display, which displays the number of views and comments for each photograph. This is easier than scrolling through innumerable pages.



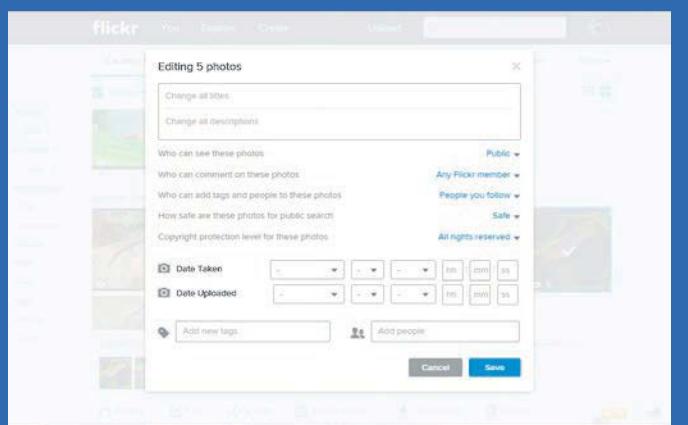
The Magic View option uses advanced scene recognition features to categorise images into different categories. The tool can recognise up to 60 types of subjects such as landscapes, animals, screenshots, panoramas, people, plant, food, etc



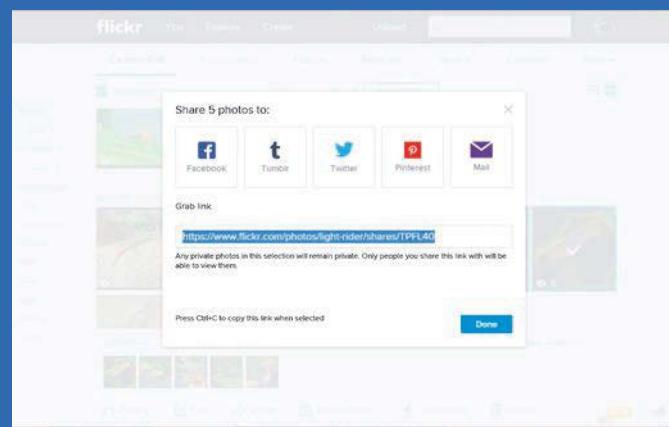
The Camera Roll incorporates a new way of selecting photographs—drag to select, just as we do on a folder in a computer. The selected images are previewed below the page and a slew of options are displayed such as Privacy, Edit, Share, Add to Album, Download, and Delete.



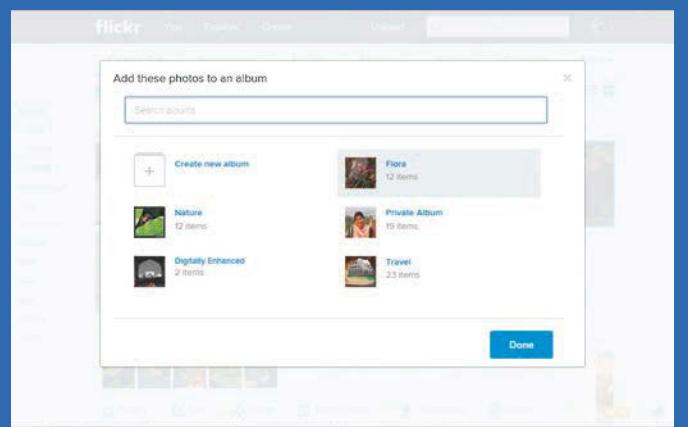
The Privacy option can be used to quickly change the privacy of the selected image. The options available are Public, Private, Friends, Family, and Friends and Family. Images uploaded through the 'Uploadr' app is marked as Private by default till you change it.



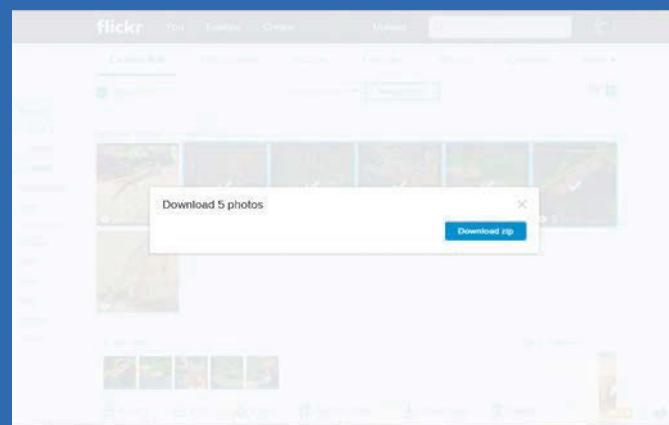
The Edit option in the Camera Roll allows you to change the Titles and Descriptions of the group of images as a batch. You can also change the way people access the images, including copyright protection settings. You can also add new tags or add people with whom you want to share the images.



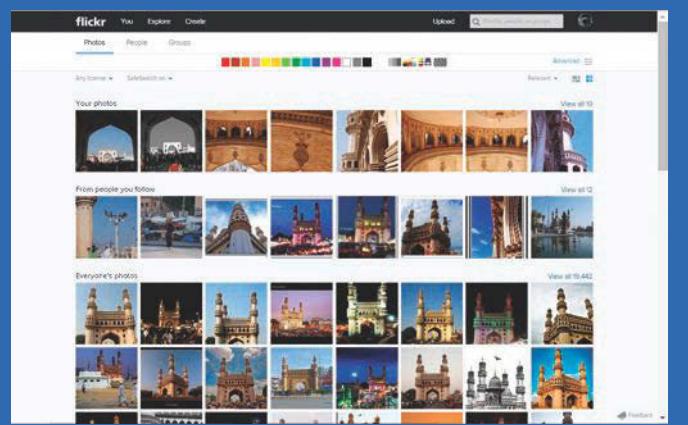
The Share option lets you share the images on social media. The options currently included are Facebook, Tumblr, Twitter, Pinterest, and Mail. Once you select the option, you will get a customised link for sharing the selected images.



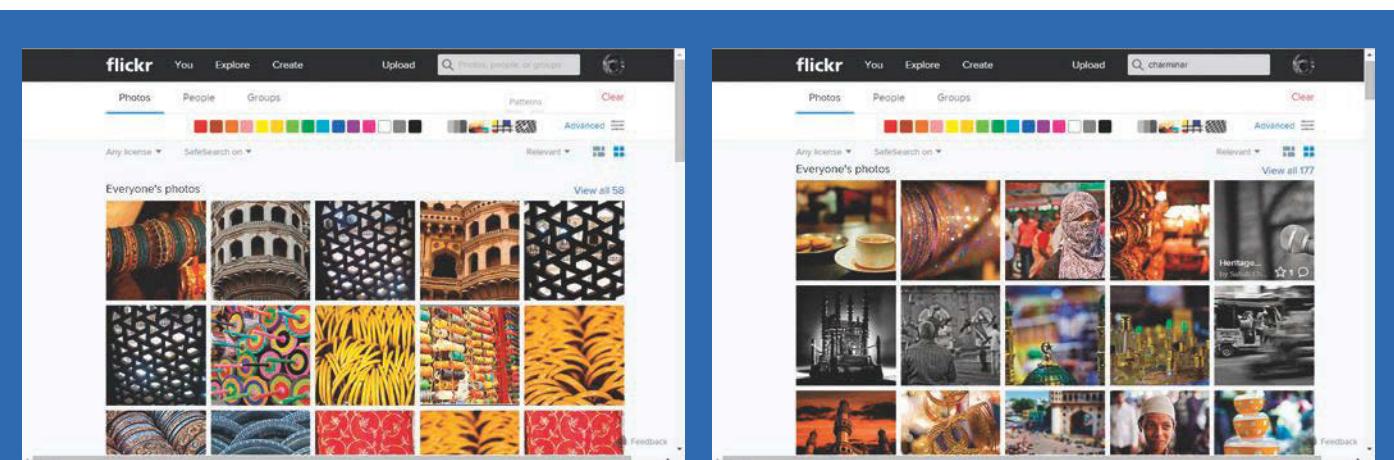
The selection process also provides an easy way to create an album or add to an existing album. This is much easier than dragging and dropping images to an album, which was the case earlier.



The Download option allows you to download the full-resolution image or group of images in zip format. With this option available, you can treat your Flickr account as 1TB of permanent storage on the cloud.

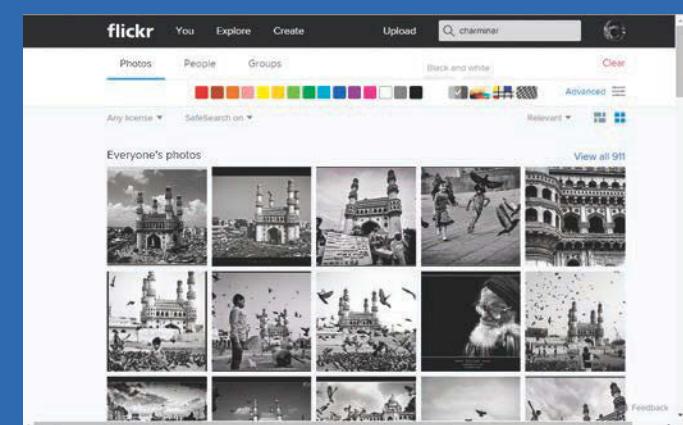


The new intelligent search lets you search through your photo stream, photos from people you follow, and public images from other Flickr users. What makes the search tool unique is the number of options it provides. This is quite useful if you are searching for images of a certain quality.

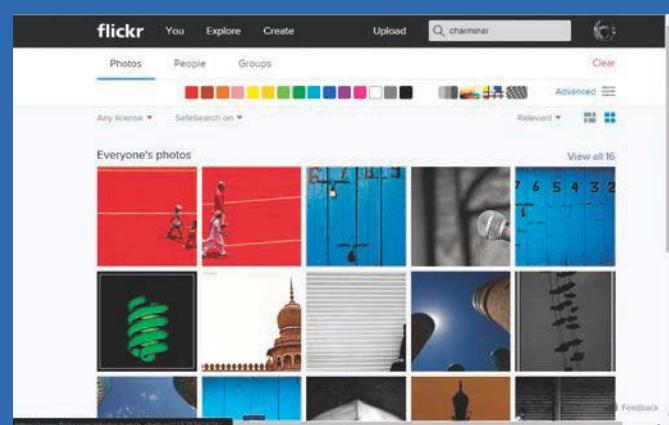


Click on the 'Patterns' option, and you will see images of the searched subject containing patterns. Note that these options are like checkboxes, and remain active till you 'uncheck' them. If not, when you select another option, it will apply that filter on top of the already active ones.

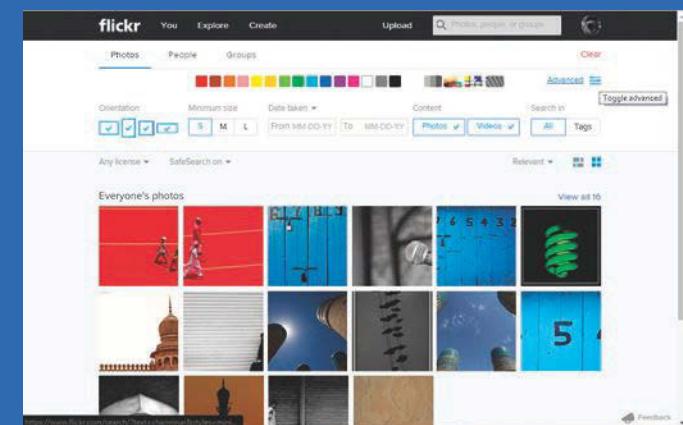
The Shallow Depth of Field option will filter the images that have blurred backgrounds.



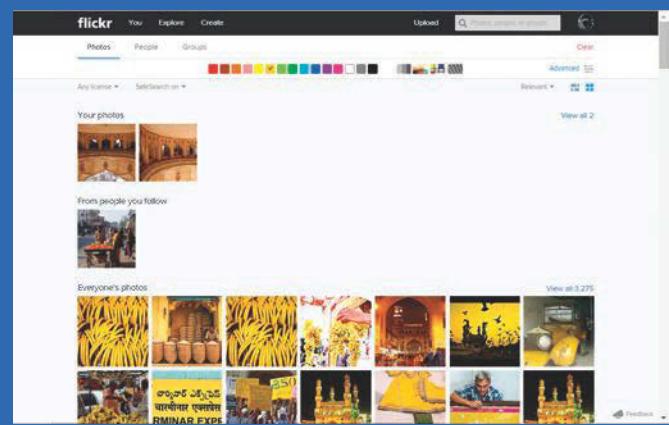
The 'Black and White' option will show images that have been rendered as black and white.



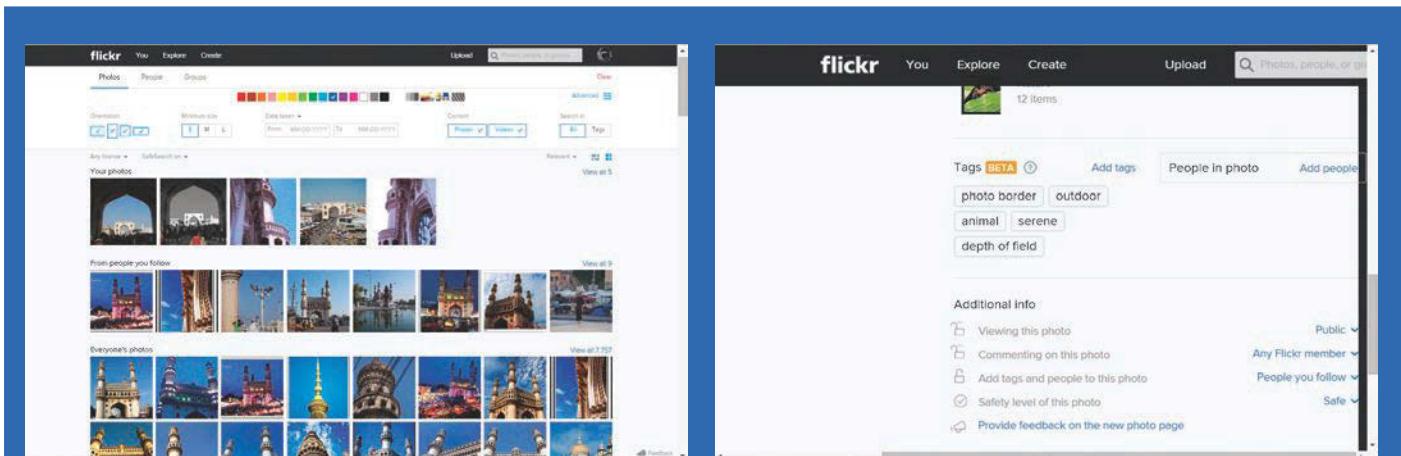
Checking the 'Minimalist' option will bring up images that have a single dominant colour. This is particularly useful if you are in the publishing business and you need images that match well with the other design elements.



The search option provides an 'Advanced' mode, which allows you to specify the size (small, medium, large), orientation (vertical, horizontal, square, panorama), date range, content (photos or videos), and tags.



Another very interesting feature of the search functionality is the new colour code search. Click on any of the colour swatches and the search will bring up images with that colour. Here you can see how selecting the yellow patch has brought up images that are predominantly yellow.



This shows the search results that were presented when Blue was selected from the swatches. You can see that the scene recognition is quite accurate is providing customised search.

Flickr 4.0 also includes an automatic tagging feature, which is still in Beta stage. This feature recognises your images are adds relevant tags without your intervention. You can add more tags to it or remove the tags already added.



The 'Edit' option in individual images will bring up the Aviary Photo Editor, which is a plug-in that has been incorporated with Flickr. This image editor is quite comprehensive unlike many other web-based editors. A very important point to note is that the editing done on any photograph is non-destructive. This means that the original is not lost when you do the editing. The new image will be saved as a copy of the original.

So here is possibly your permanent storage solution, promising to free up the precious hard disk space and allowing you to download full resolution images any time from any connected device. |SP

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6
Months



Diploma in
Tabletop

5
Months



Diploma In Wedding
& Events

5
Months



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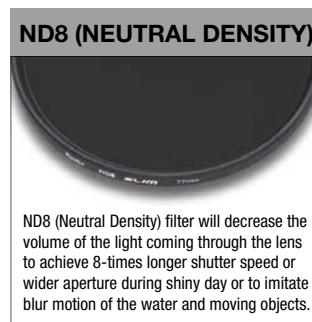
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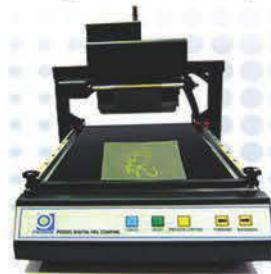
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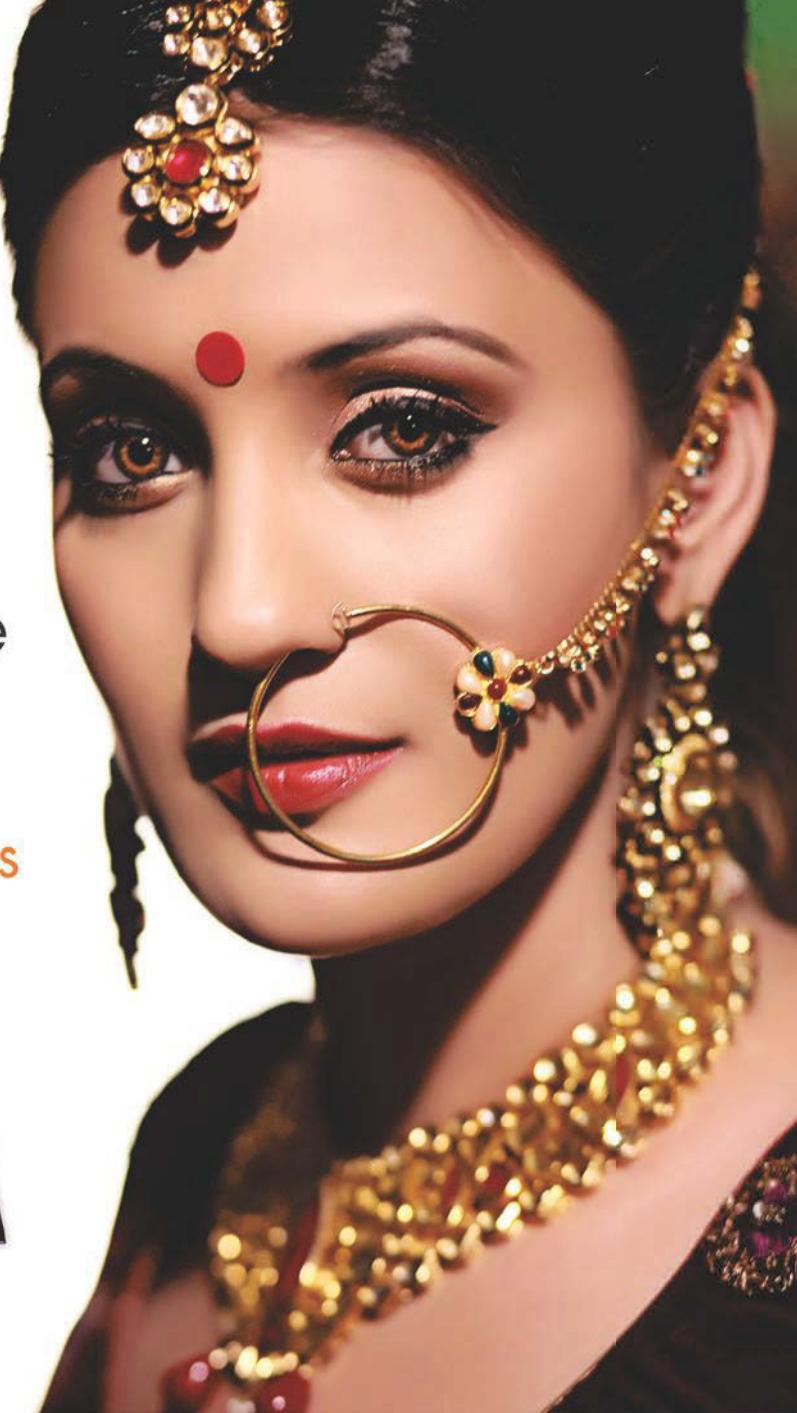
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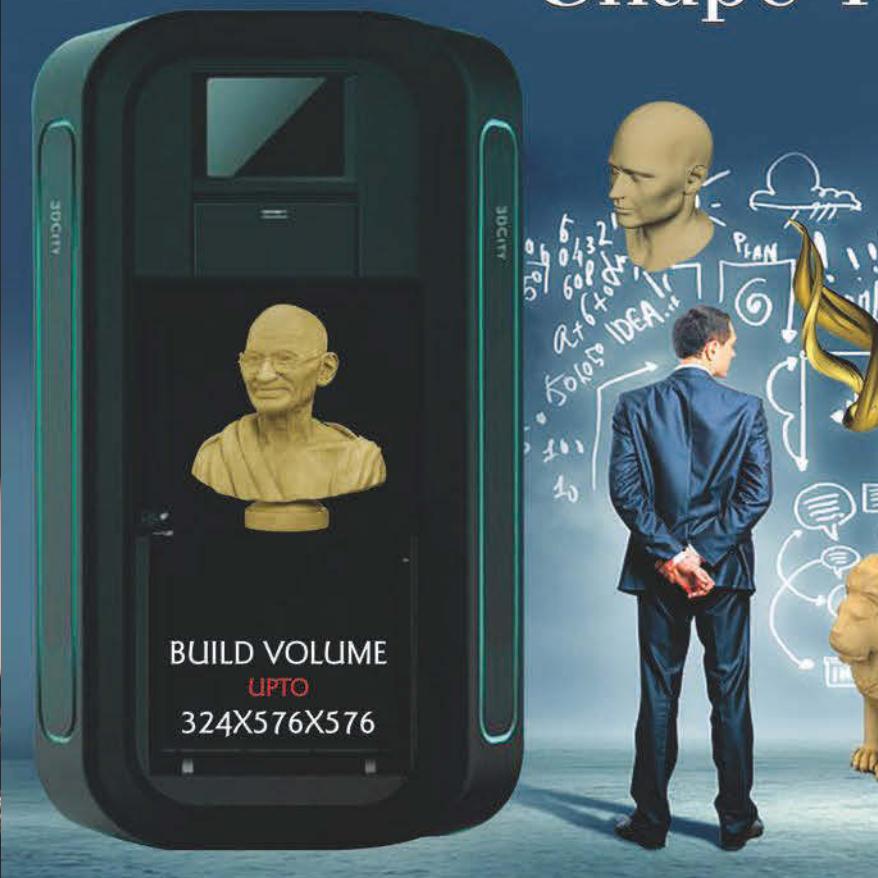
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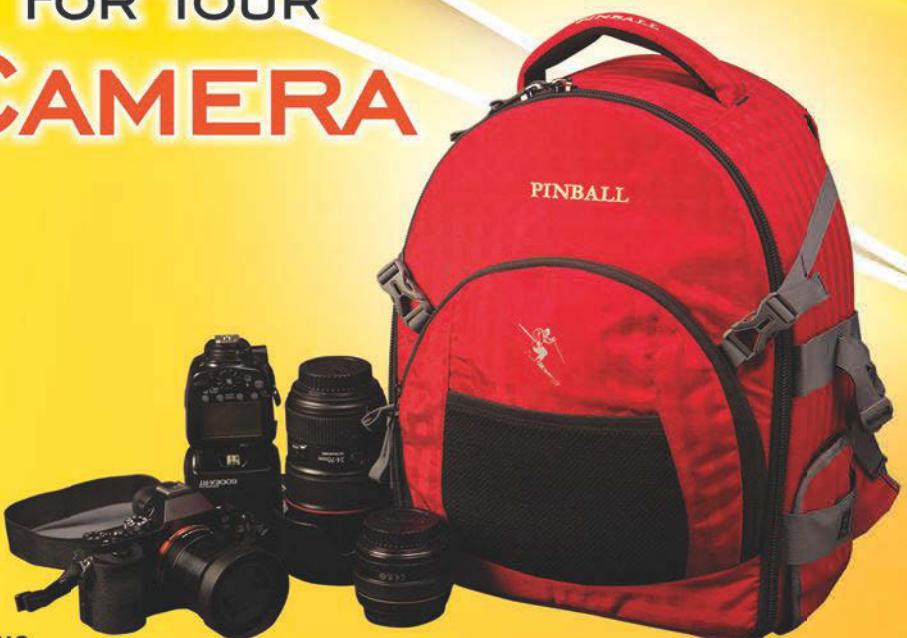
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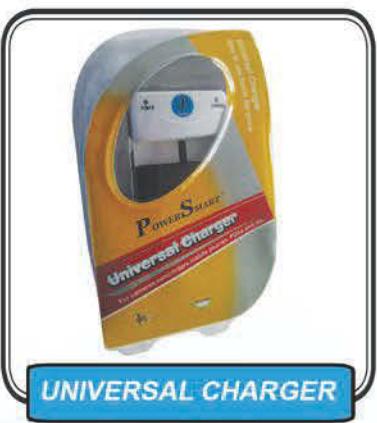


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